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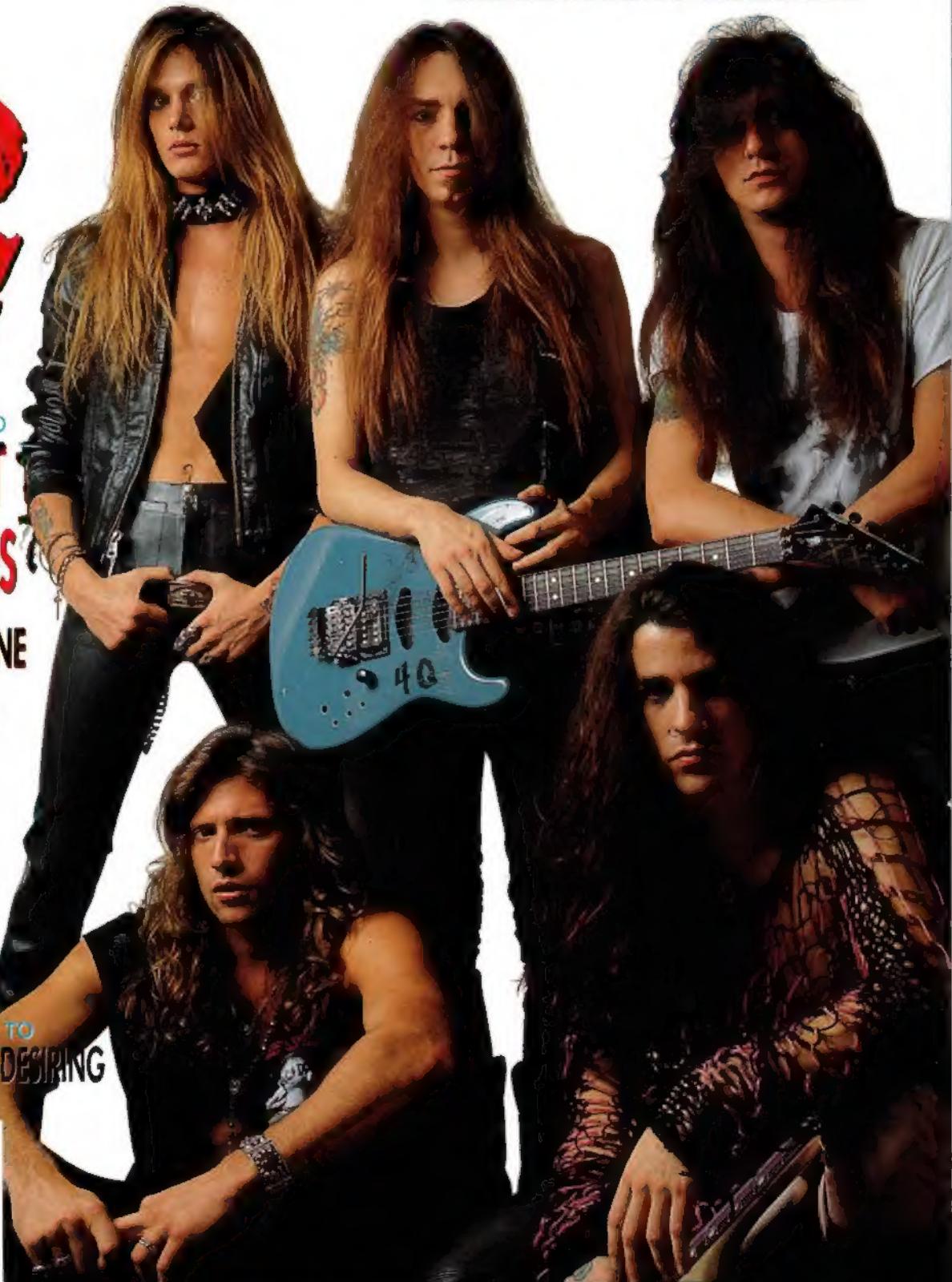
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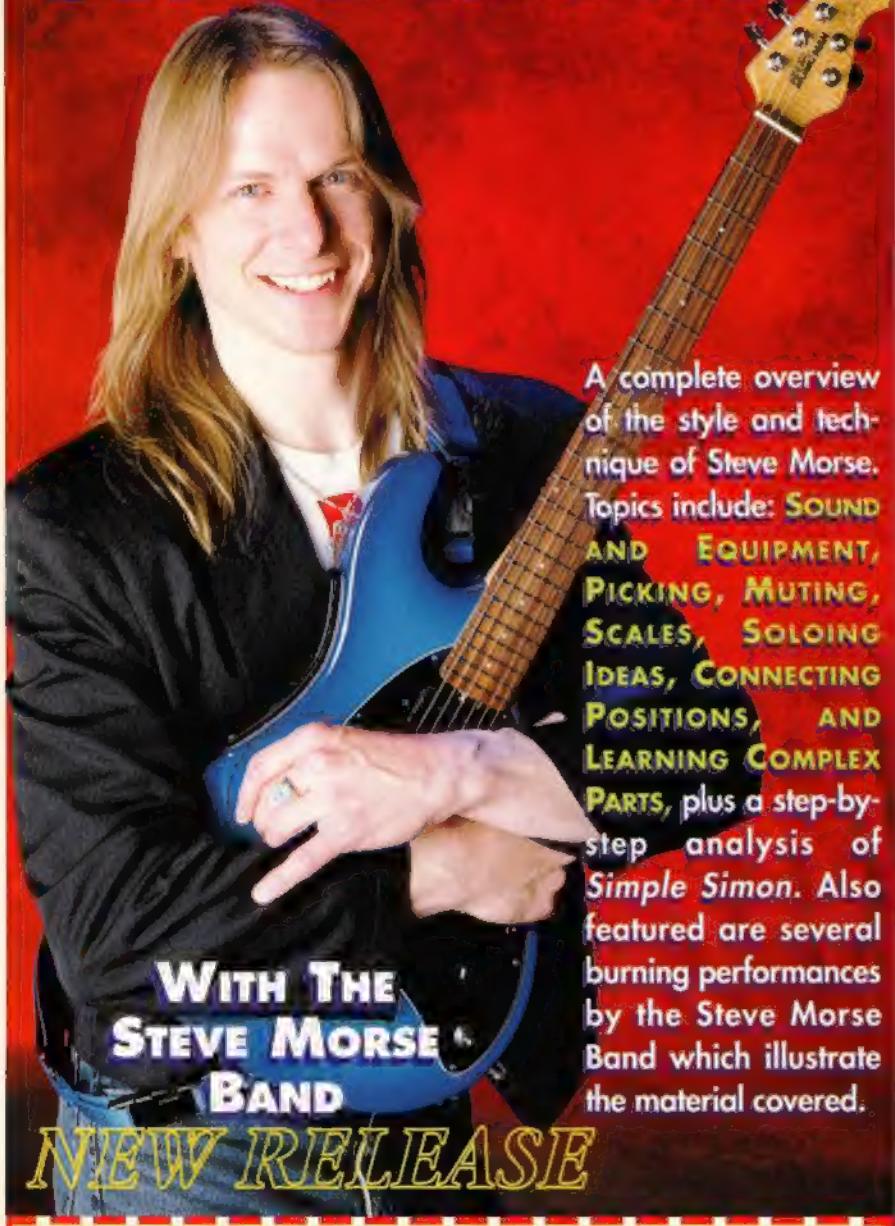
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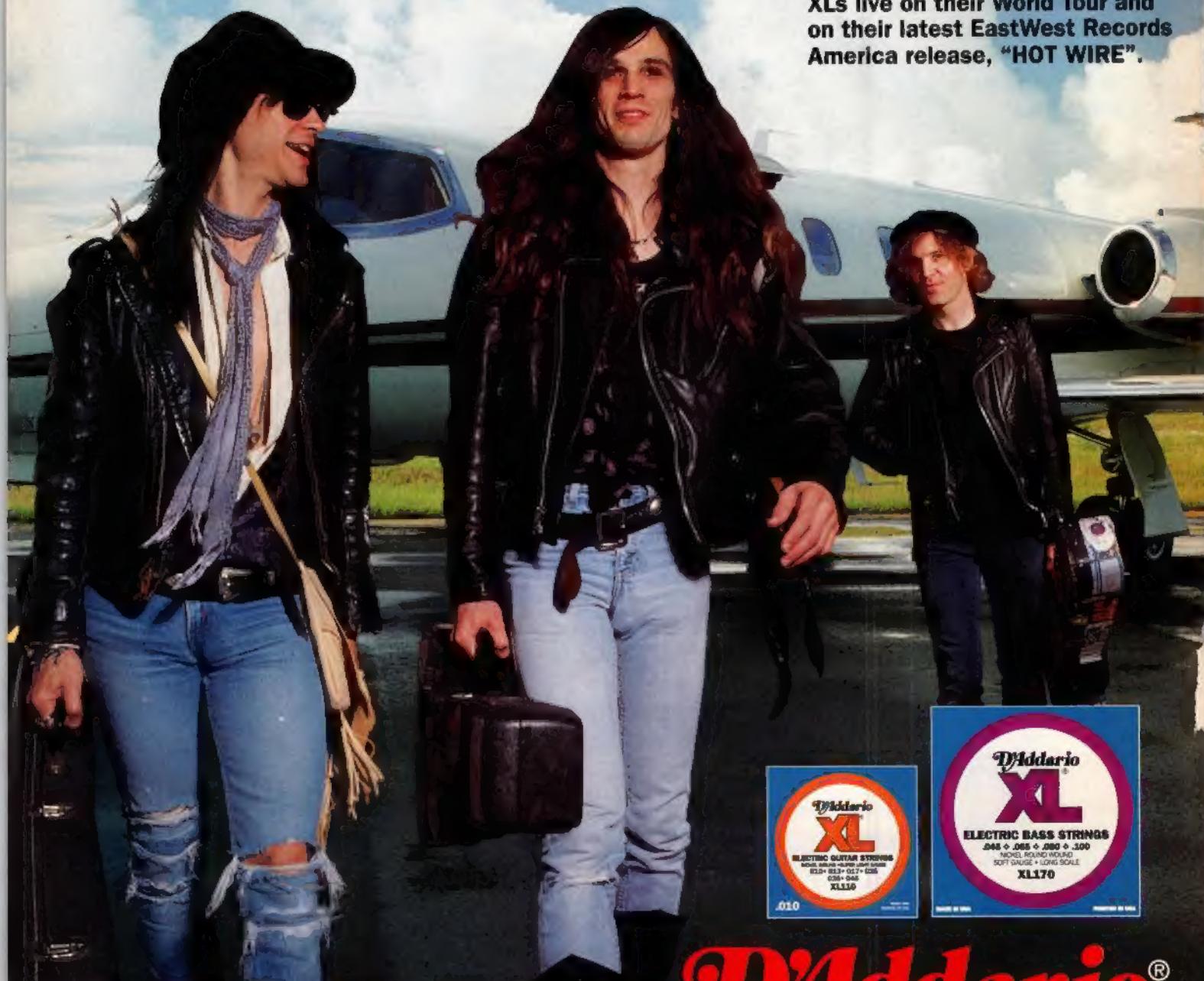
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## LETTERS

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Dear GUITAR,

Thank you, thank you, thank you for the long-overdue profile of women's contributions to rock today ("Women on Guitar," June '91). The only thing I have to say to Jill, Jan, Meredith and Michelle is push, push, push! Never stop!

I myself had never even dreamed of picking up a guitar before I saw the likes of pioneers like the Go-Go's appear on the scene. It was strictly the females with their "Anyone Can" philosophy that made me say, "Yes I can." I owe all these women a big debt. Unfortunately, I can't say the same for my own sex.

Mike Johnson  
Torrance, CA

Dear GUITAR,

I still remember buying my first issue of *GUITAR For the Practicing Musician*. Some skinny Swede graced the cover, and the pages introduced me to a strange and beautiful language. Five years and 63 issues later, I am now about to graduate with a minor degree in this wonderful language of music from

a small, reputable liberal-arts college. I have GUITAR to thank for it. A "practicing musician" is a student. GUITAR's educative value extends not only beyond the idiom, but beyond the vernacular tradition, within which it could easily bury itself, as well. Thank you for your dedication to the motivation and education of musicians everywhere.

John MacCreery  
Allentown, PA

Dear GUITAR,

Wake me when the blues revival is over. Then I can listen to real heavy metal again. Thank God for Megadeth and Malmsteen, oases in a sea of bad, rehashed blues licks that all sound the same.

Charles Kain  
Panama, FL

Dear GUITAR,

Whew! I've just finished reading the June 1991 issue. New columns by Reeves Gabrels and Alex Skolnick, plus a great article on Adrian Belew? That's great! Both Gabrels and Skolnick are extremely underrated. I've been an avid fan of Gabrels since I got Tin Machine's disc in '88. I love his equal parts of dissonance and melody.

Ilyas Ahmed  
Ramsey, NJ

I am writing to you to first express my most sincere appreciation for your *Resume* column featured monthly in GUITAR. I think the musical forum for young and aspiring musicians you have developed is a true reflection of the unselfishness and integrity you bring to the often "musician-eat-musician" world of rock 'n' roll! You allow each musician to express their belief in themselves and their own special brand and style of guitar playing. We always hear that for every 100,000 aspiring musicians, there may be one or two who achieve the success that exceeds their dreams. It is really sad to think of how much unrecognized artistic playing there is, but thanks to you, some of those talented musicians may reach an audience of peers who can understand "the feeling of expressing yourself through your guitar." I would like to particularly say 'thanks' for your April *Resume* profile of Guy Capuzzo. It was because of your thoughtful and accurate comments about his playing and his attitude expressed for his atonal music that I wrote to him for a tape. You are right on the money in your observations about Guy's great "new paths opening up to wander and travel, through his atonal soundscapes." Guy has just been accepted into the graduate program at Aaron Copland in

Continued on Page 143

Guitarists today, more than ever, look to their heroes to imitate their style. Even though imitation may be a form of flattery to some, ultimately you must have much more than mere imitation to be a great guitarist. Learn what the pro's already understand, the need to develop your own voice on the guitar! To be a true innovator you must speak the language of guitar and know its vocabulary.



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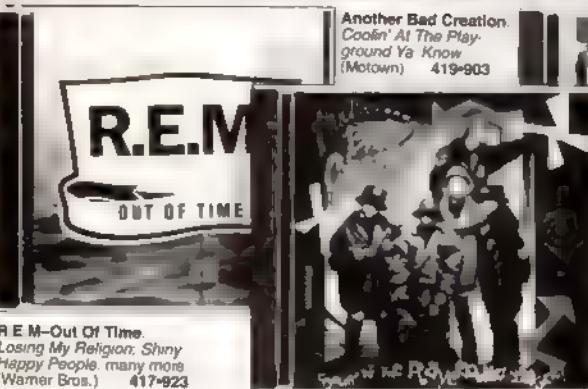
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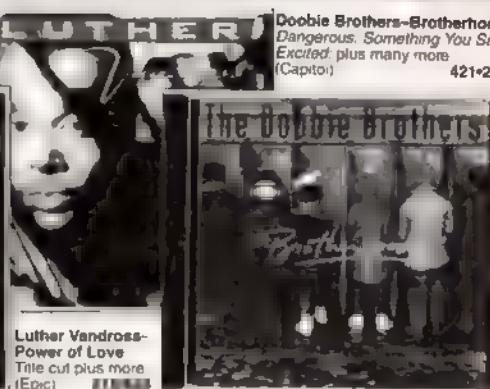
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## OPEN EARS

## Steve Morse

### The Human Element

One of the reasons that people still go to concerts to see performers play is the human element. Obviously, most live concerts don't sound as polished as the CD that took hundreds of studio hours to perfect. The attraction must have to do with the fact that the show will be somewhat different from the record as well as the opportunity to see the players in person. The audience also seems to place a high value on seeing the original players on stage, especially if the band has been around for a while. They want to see the characters who have been in the interviews, on TV shows and records. For most of the people in the audience, the whole package is important. The whole package encompasses many things, but we'll just consider the human element for now.

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Let's look at a common situation in a band. Average Joe plays bass and has been in the band from the beginning. He's not spectacular, but he helps write songs, book gigs, and is the first to notice when the band is headed in the wrong direction during rehearsal. Fast Freddy just moved to town and wants to join the band. He has the trendy clothes and can play real fast. The band starts to have secret meetings without Joe. The conversations among the other members might go something like this:

"I'm telling you, this new guy's got the look—and he's fast!"

"Yeah, but Joe's been with us since our first gig. We can't just fire him."

"Aw, come off it! All the people who come to our gigs care about is how we look and how fast we are!"

"If that's true, then why do they like certain songs more than others? And why do they really applaud when we play the song ideas that Joe came up with? You know, the ones that sound a little bit different."

"Just a coincidence. Without Joe, we could play all my song ideas and have a unified sound and skip all that other stuff. I tell you, if the front man looks good, the people just don't care. Besides, I know a manager who will sign us if we get Fast Freddy."

Okay, you know what happens next. Joe gets the axe. Fast Freddy replaces him, and the band starts to change. They start to sound and act no different from all the other bar bands in town. People who used to pay a cover charge to see them come in less often. By getting rid of Joe, they lost one of their best decision makers, as well as a songwriter who created checks and balances within the group. The human element in the band shifted.

I'm not saying nobody should ever be replaced in a band. The point is that there are millions of decisions to be made besides the playing when you have a group. If you've got a combination of personalities that gives you results, then stick with it for a while. Bands that stay together from their roots and make it big seem much more believable and have more character than some groups that are put together based on their individual statistics. The secret is to find a combination that works. Emphasis is on combination.

Maybe you need a person who wants their name up in lights to offset the constant experimenter who challenges the melodic songwriter who is always being hounded by the protester for sounding too normal? If you are just playing in a weekend band and plan to keep it that

way, I'm sure you already know that you look for band members based on their personality first and playing second. Why? Because most people in weekend bands have regular jobs and have to make the most of every rehearsal. They play music as a hobby, an escape. They want to be around musicians who will do their homework, but not get so serious that they lose the fun of going out and playing.

If you've already got some people together with the same goals in mind, you should give it every chance to work before you kick someone out. Try to explore the strengths that everyone has, work on the common problems. The influence of one human being over another goes way beyond the licks they play on their instrument. If you're all agreed that someone in the band has serious faults, try to take a good look at yourselves before you say anything. Still feel that way? If so, always give the unsuspecting person at least one chance to show serious effort to improve. If everything else fails, and someone just has to be canned, give them the courtesy of pointing out that it was merely an unsuitable combination. Don't make them feel that they are unworthy. If you do, karma may have them becoming the perfect replacement for the next supergroup that won't let your band backstage.

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Yes. The KTG-2100 has three controls which allows you to tailor the sound

and response of the power amp to best compliment the guitar, preamp, speaker cabinets and the size and acoustics of the room.

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The presence knob controls the amount of brilliance, articulation and shimmer in the tone. Unlike passive tone controls which simply attenuate certain frequencies, this control gives you up to 10dB of "all-tube" boost for frequencies above 6kHz. Using the presence control, you can tailor the KTG-2100's high frequency response to get back some of the clarity missing in your rig, or reduce the amount of highs for a warmer tone.

The unique dynamics control on the KTG-2100 varies the "dynamic" response of the power amp. Turning this knob down gives you a tighter, more compressed sound. Turning it up

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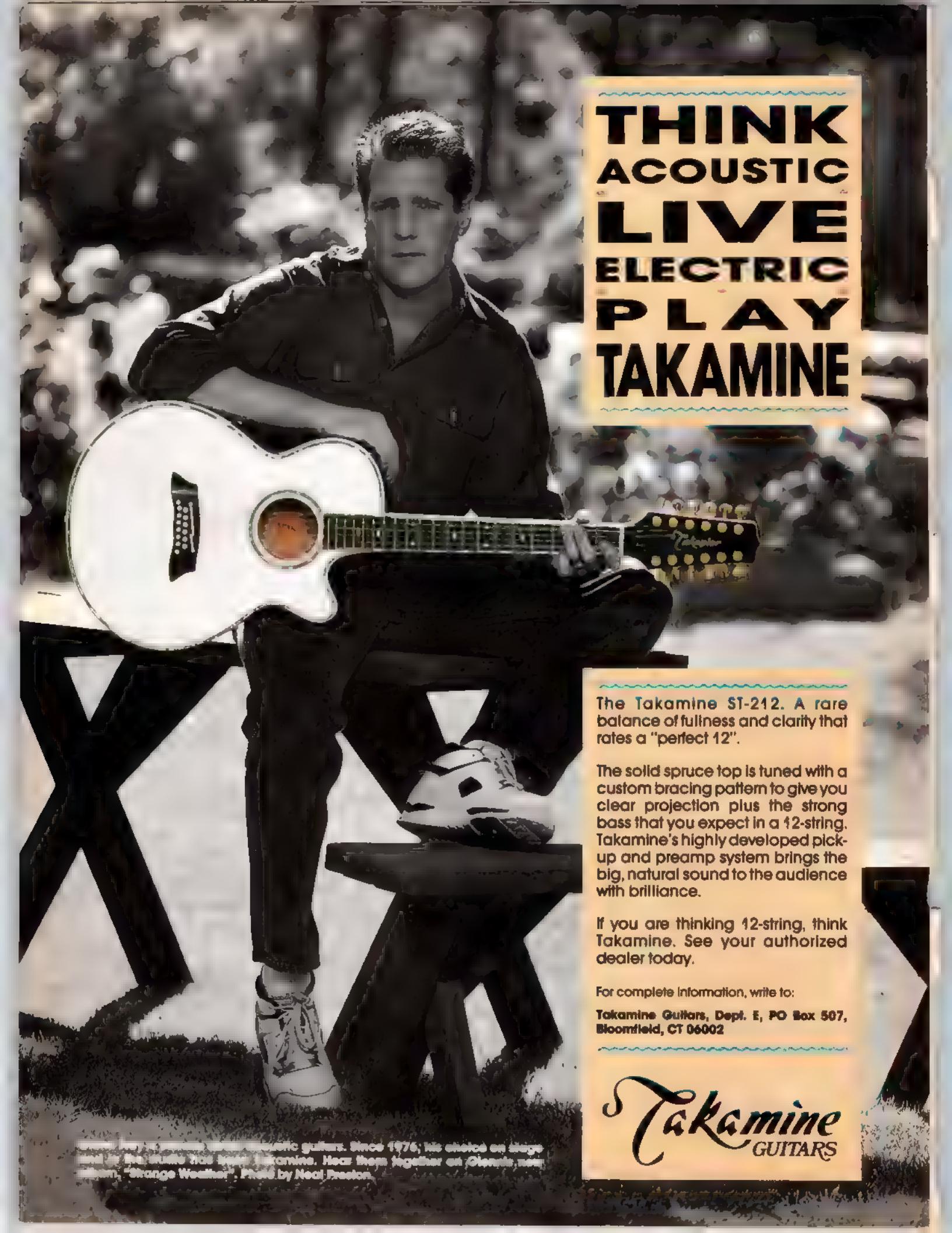
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# Clash of the Tritones

A whole column devoted to just one note? What gives? Actually, this column applies to any note, when it has a specific relationship to the root of a chord and/or scale. I'm referring to the "tritone," which is a note that lies three whole tones (six frets) above or below its root. A tritone is considered a diminished fifth in a minor context (See Ex. 1) and an augmented fourth in a major context (Ex. 2). Usually, chord charts list the tritone as ♯5 in minor (Ex. 3) and ♭11 in major (Ex. 4).

In melodies and riffs, the tritone has a very distinct sound. Although it is quite dissonant on its own, it has its place in a

pretty melody. Just look at Ex. 5, a two-part section of the Beatles' "Eleanor Rigby." Ex. 6 is the melody from Duke Ellington's "It Don't Mean a Thing." Notice how the tritone gives this otherwise minor-sounding melody a blues flavor, hence the term, "blue note." Ex. 7 is a classic blues lick utilizing the tritone. Writing a riff around the root chord and tritone chord is a common technique among metal bands such as Metallica, Megadeth and Testament. Ex. 8 shows a classic power-metal riff, Metallica's "Frayed End of Sanity," which is based on the theme chanted by the evil witch in *The Wizard of Oz*. ■

Ex. 1 C Locrian

Ex. 2 C Lydian

Ex. 3 Cm7b5 Tritone

Ex. 4 Cmaj7b11 Tritone

Ex. 5

Ex. 6

Ex. 7

Ex. 8



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# Reeves Gabrels

## The Art of Micro-Feedback



Since the days of the Yardbirds, feedback has been a basic component of rock guitar playing. If you play loud and distorted, the resonant frequency of the room you are in (and a few other factors) will determine what notes will go into "infinite" sustain. The principle at work here is simple: The note you play (plucked string) goes into the pickup, to the amplifier and out of the speakers. If you are playing loudly enough, the note coming out of the speaker will cause the string to continue to vibrate which is what's known as sympathetic vibration. In this way, the feedback loop is completed.

There is, however, another type of feedback. It does not involve guitar strings at all; it is accomplished by actually vibrating the windings of the pickup coils. For guitarists who like their volume high, this squeally sort of feedback has generally been thought of as unusable, undesirable or uncontrollable. This, of course, simply isn't true, as I will set out to prove in this month's column on using and controlling microphonic feedback.

To perform the following experiment/examples, you will need an electric guitar, a distortion pedal and a very small practice amp (like the tiny microamps that are sold by Fender, Marshall and Radio Shack). The amp should have an approximately two-inch speaker, and you need to be able to hold it in one hand.

1) Plug your guitar into the distortion

pedal and the micro-amp. Get a distorted lead tone that you like. Forget about playing fretted notes for a while, in order to get pure microphonics you must mute the strings. Take the micro-amp in your left hand (speaker down, facing guitar) and hold it over the pickups. Once you get within a couple of inches, the pickup will start to squeal. This is good. If it does not, you may need more distortion or volume. Certain pickups (those heavily sealed or potted) may be more resistant to microphonics than others. At this point, you are in the position

2) Move the micro-amp closer to and further away from the pickups. This will give you different pitches.

3) Try alternating between pickups on your guitar (they should produce different pitches).

4) While holding the micro-amp over the pickups (in full squeal), move your tone control. This will alter the resonance of the pickup and allow you to change your pitch gradually. This creates an effect not unlike a slide whistle.

Now, you're probably asking yourself, "What good is this? I can produce squealing feedback at acoustic guitar volume. So what?" Well, I see your point. While feedback produced at acoustic volume is intriguing, it isn't practical for us loud types, is it? Yes, it is. Simply think of this as a microphonic feedback controlling system, by splitting

the signal after the distortion pedal and sending signal path A to the micro-amp and B to the input of your normal amp. You will be able to reproduce (at high volume) the effects caused by the microamp. So there!

By performing these experiments, you're essentially bringing the mountain to Mohammed, in that you are holding an amplifier over your guitar and pickups. Traditionally, one had to bring a guitar face-to-face with an amp at high volume. Exhilarating, yes, but I find that this method allows for more interaction without eliminating the chance element.

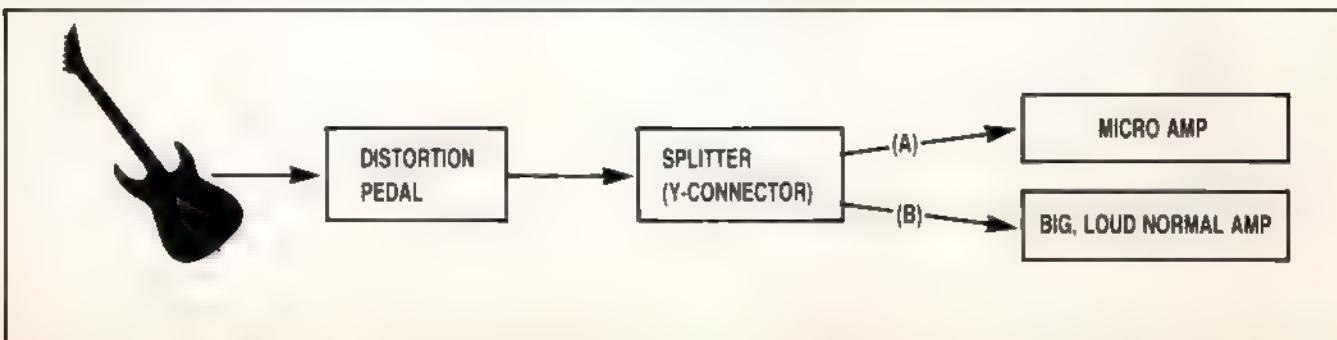
For recorded examples of microphonic feedback anything by Hendrix live or Sonic Youth would be a good place to start. For specific examples of the system mentioned above, check out the tracks "Sorry" and "Shopping for Girls" on the new Tin Machine album.

Having received some feedback, myself, from readers on the first couple of Antisocial Guitar columns, I have a few points I'd like to bring up again about the manifesto at work here:

1) It is important to have a good, solid working overview of theory to get the most out of these simple left-of-center ideas. Know the rules then break them.

2) Technique is important. But ideas are more important.

3) Free your ears and your mind will follow. □



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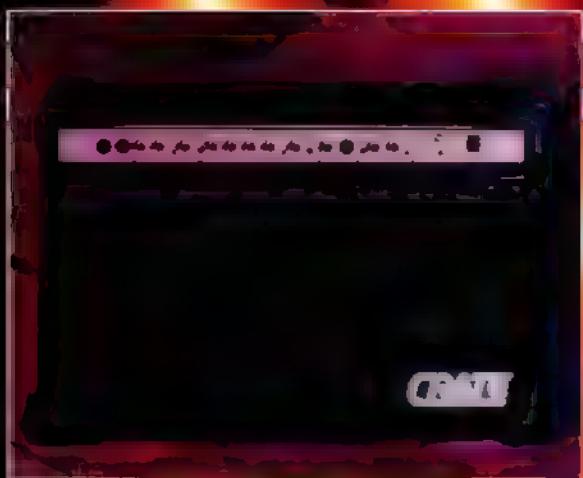
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## ZAPPED

Robin Visotsky



**W**hile at Berklee, in the band Morning Thunder, I explored the polyrhythms of Frank Zappa by playing songs such as "Black Page" and "Moe and Herb's Vacation." I don't attest to being Mr. Polyrhythm, but I've noticed that by using different rhythmic groupings you can make something interesting out of something very ordinary. For example, on Jaco's first solo album, the intro to the song, "Continuum," is just an ascending minor Pentatonic scale. Jaco took groupings of five notes in a row, instead of the more conventional four. See Ex. 1. These are not considered

polyrhythms because the groups of five are done on one beat. A polyrhythm would be a group of five over two or more beats. See Ex. 2. In order to play this example correctly you must play the five notes evenly over the two beats. I suggest you practice this with a metronome. As a bassist, I think playing a solo or bass line from a melodic and rhythmic approach is far more interesting than chugging along with eighth notes. Ex. 3 shows more grouping possibilities. Try these with any scales or bass lines you already know. It should add a new twist to the already familiar.

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## TRACII GUNS, LESLIE WEST, REEVES GABELS, BLUES SARACENO

The biggest movie of the summer, *Terminator 2: Judgement Day*, brought forth an exciting new track from the biggest band in rock, Guns N' Roses, and together these two media events raged across the movie screens, radio and TV stations, and concert stages of the summer. Even before their two recordings, *Use Your Illusion, Vol 1* and *Vol 2* were released, Guns N' Roses dominated the imagination of the rock world like no other band in recent memory. To this end, we decided to listen in on what some of their contemporaries, past and present, had to say about the music of this dangerous band. An all-star invitational, including original Guns N' Roses co-founder, Tracii Guns, along with Leslie West, Reeves Gabrels and Blues Saraceno, provide the insights In the Listening Room.

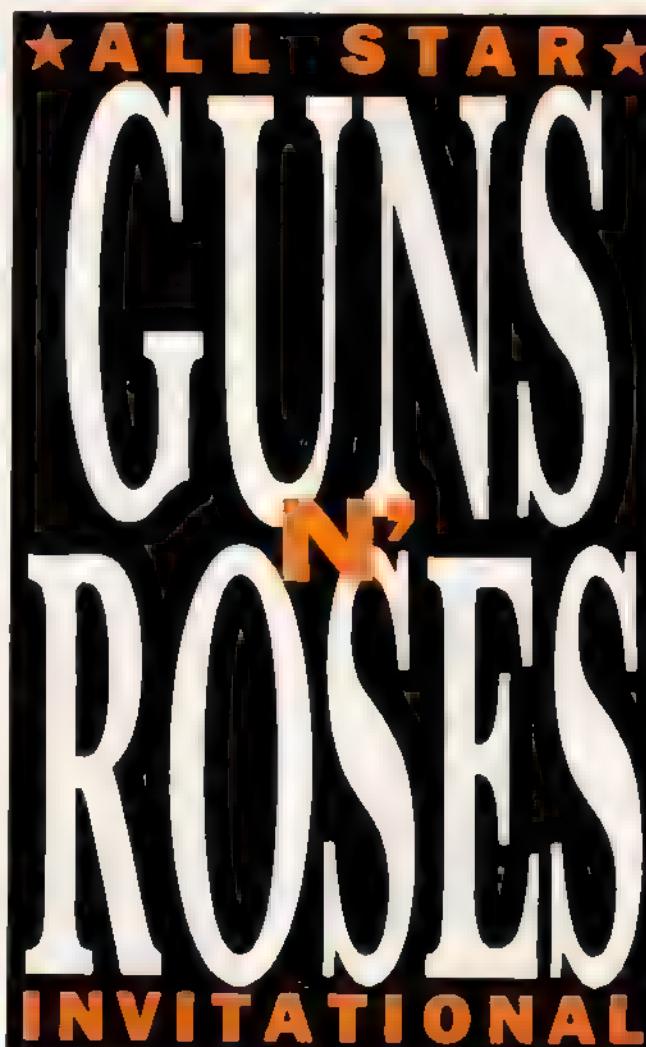
**1** "You Could Be Mine" from *Use Your Illusion, Vol. II*, Geffen

TRACII GUNS: It's a particularly strange song for what I expect from Guns N' Roses. I'm one of the biggest Guns N' Roses fans there is. Matt is killer. He's doing almost a *Billy Idol* kind of drum part. I'm not used to Guns N' Roses playing barre chords straight out with a real distorted guitar sound. It doesn't seem as punchy to me. I don't like listening to barre chords unless it's the Ramones, or Johnny Thunders, because it's not inventive at all. To me, Guns N' Roses is a very inventive band, even though they might seem very straight and very simple. This track doesn't seem very inventive, though Slash's playing is amazing. He's one of my favorite players. I don't know how he got that different tone. It's not the same tone that he had before. He always had his Les Paul plugged through a Marshall, but this sounds like a very distorted Marshall. I can't even hear Izzy, which is kind of strange, because Izzy's a fantastic rhythm guitar player. He just has this great right arm that fills the holes. I can't hear any Izzy on this, which is disappointing, cause I love them as a band, and it doesn't seem like this song is a band song. It doesn't seem like the guitars were recorded as well as the first record was recorded. It also sounds like a pop song. It seems more metal than their punky/bluesy/kinda bitchen stuff. I haven't heard the rest of the record, so it's hard to say if this is the way it is because it's a soundtrack song. But I don't think it has the elements of why I love them so much, which is that they're so goddam honest with their music. It was always huge grooves and straight-ahead drums and Axl obviously never making an attempt to be commercial, but being commercial because he's just so damn in-

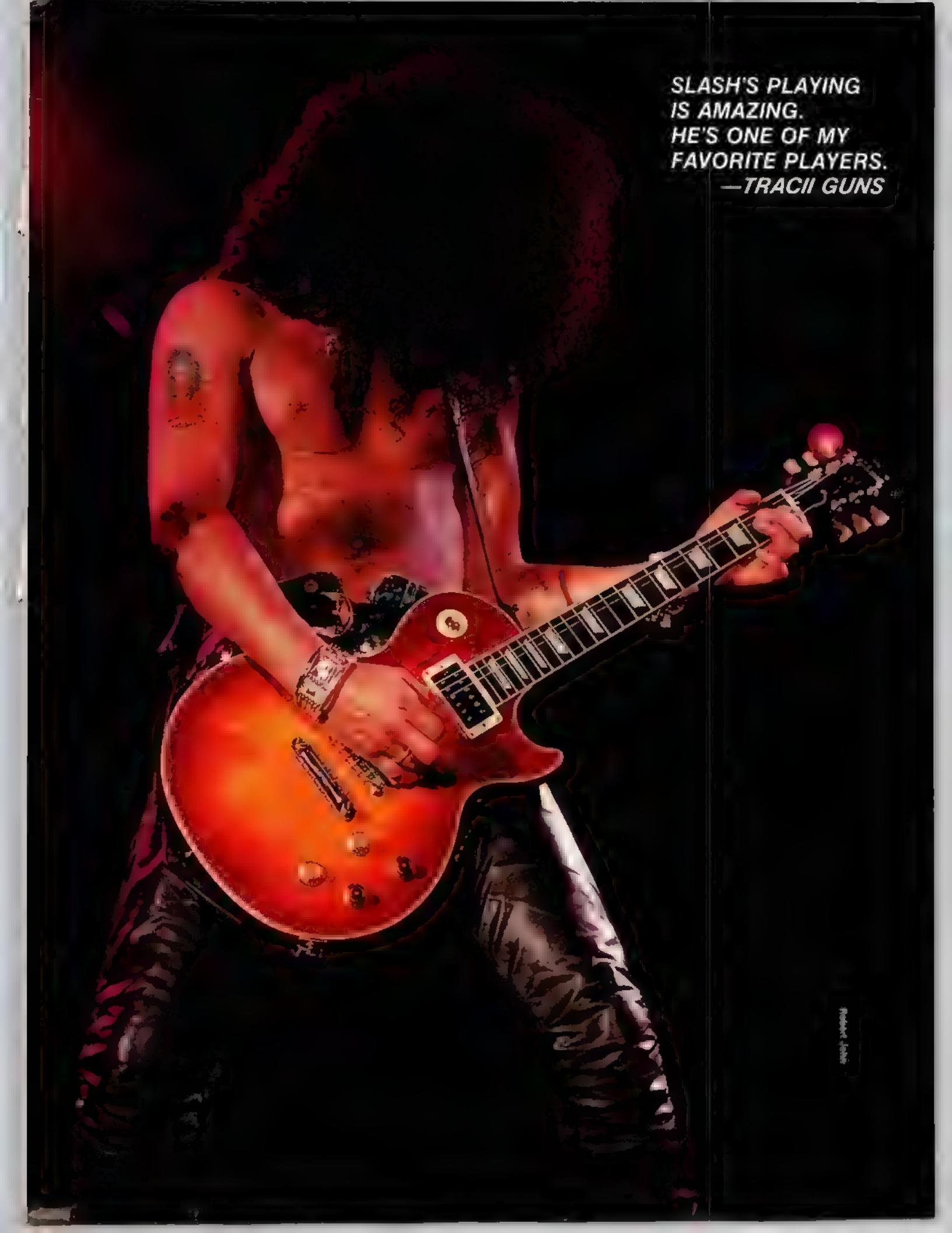
tense. I'm not really disappointed, but I'm sure there's a lot more music on the record that's a lot cooler.

**2** "Civil War," from *Nobody's Child: Romanian Angel Appeal*, Warner Bros

LESLIE WEST: 30 seconds in, I knew it was Guns N' Roses, even though I don't have any of their albums. There are five elements that I listen to in a song. Right off the bat, I listen to the song. Does it mean anything, or is it just an excuse to play a solo? This is a fine song. It makes sense I like the approach, the acoustic start and then the electric coming in, and the attitude is right there. One thing Guns N'Roses have is attitude. At the same time, there is an element of a Led Zeppelin cop. You start with the acoustic 12-string, and all of a sudden the distortion guitar comes in. Every ballad done by groups nowadays seems to be done like that. I'd like to hear something a little bit different from the norm. Next, I listen to the sound of the guitars, naturally, and one thing that I wasn't impressed with was when the distortion guitar comes in, it sounds like a tiny fuzz tone. Slash is a fine guitar player but some of the younger guitar players are not so much into the tone being so important as I am, and some of the other guitar players from my era are. It let me down when I heard that guitar come in sounding so small. One thing Slash can do, in this world of tremolo bars, is play a nice solo. All the times I've heard him, his ability to play a solo is there, so that's a given. I know he can do better than this, but it seems to fit the song okay. His tone for the solo is okay. The singer's voice I also happen to like. My favorite song of theirs is "Welcome to the Jungle." That has so much attitude on it you could play it on a banjo. I like the fact that I knew who it was immediately. Signatures. It's like an artist who signs his work. We can't write our



BY JOHN STIX



SLASH'S PLAYING  
IS AMAZING.  
HE'S ONE OF MY  
FAVORITE PLAYERS.  
—TRACII GUNS

## ALL STAR GUNS N' ROSES INVITATIONAL

One thing Guns N'Roses have is attitude. My favorite song of theirs is "Welcome to the Jungle." That has so much attitude on it you could play it on a banjo.

—Leslie West

I like their 'police siren' strobe sound. Johnny Thunders used to do it, and Mick Jones did it in the Clash, and if I'm not mistaken, in Black Sabbath's "Iron Man," you hear that kind of thing.

—Reeves Gabrels

Whenever I see Slash play, I always respect him because he's real, especially in this day and age when everything is so polished and sterilized.

—Blues Saraceno

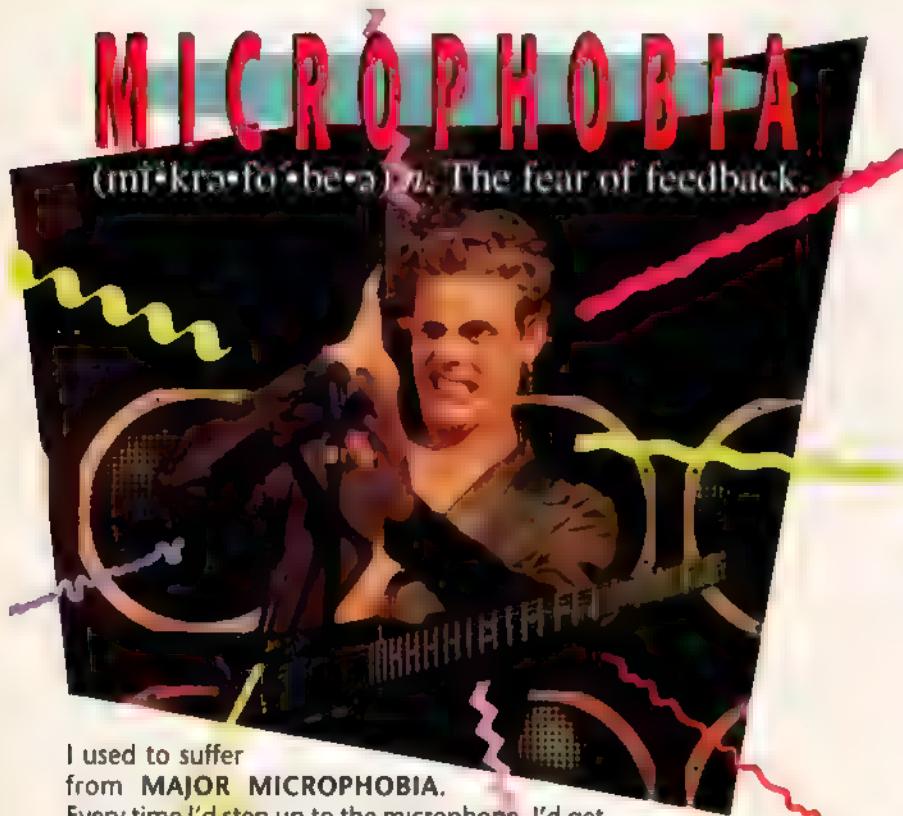
names on songs, we can only hope we leave a clear signature on our music.

3 "My Michelle," from *Appetite for Destruction*, Geffen

REEVES GABRELS: It sounded so much like an early Aerosmith track at the start and there was the harmony between the guitars, that I said it could only be Guns N' Roses. From a strictly conceptual point of view, it reminded me of the way "Back in the Saddle" has sort of a half time intro and then kicks in with the full deal. That's the Aerosmith thing. I like what they did with the two guitars playing the same line but then bending away from it. They'll play a riff and they'll let the last note hang and one guitar will bend a note at a slightly different rate, so you get that kind of 'police siren' strobe sound. Johnny Thunders used to do it, and Mick Jones did it in the Clash. It's a cool effect and if I'm not mistaken even on Black Sabbath's "Iron Man," you hear that kind of thing. I really like that. Slash has got the classic big, dumb, rock guitar sound, in the Page/Paul Kossoff, Slowhand tradition of playing what you feel, off the cuff. I like what the song builds up to. I thought the drum sound was great, from a production point of view, and Axl's a great singer. He's one of the few immediately identifiable singers to come along in years, especially in the hard rock/metal school. They have a signature, which is cool, but the songwriting just never really gets me. I like the fact that they're singing about stuff out of their lives. I don't think it's a pose with them.

4 "Sweet Child of Mine" from *Appetite for Destruction*, Geffen

BLUES SARACENO: It's a great tune. The first thing that hits you is the 'lullaby' guitar riff. The riff itself hits you. It's immediately very friendly, and it brings you into the tune. What I like about the tune overall is the way it flows and the tension it creates, especially during the guitar solo. That's one thing Guns N' Roses is really good at. There's a lot of tension in their music. It's over five minutes long, and whenever you can listen to a tune for five minutes and still come out of it wanting to hear it again, that's a good deal. I also like when he plays acoustic guitar behind the chords. Even though it's not mixed, I think it gives it a real nice fullness. I also like the rawness of it. That's one thing I think about whenever I see Slash play. I always respect him because he's real, especially in this day and age when everything is so polished and sterilized. You know he's not just sitting there doing it 1000 times. He's jamming, and it feels real. The band as a whole works very well together. I like the whole grunge attitude they've got.



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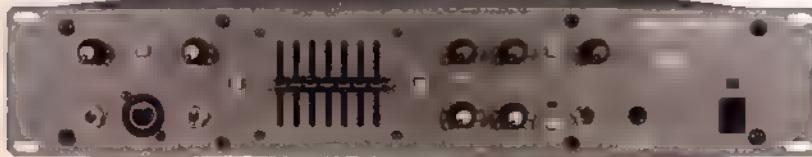
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# BLUES BLUES

Robin Vissotsky



## Home Studio Clinic

GUITAR Recordings debut artist, Blues Saraceno, has been doing instructional clinics for Tascam for the past two years, passing on his own home taping experience—the same knowledge that got him his record contract—to help a new generation of players get their own recordings heard. "When I'm playing a club," Blues says, "I'm onstage, the lights go up, the lights go down—that's it; I'm done. You never really get to talk to me. Doing these clinics, we come out full force. Lights, camera, action! I do five or so cuts from my album (*Never Look Back*), and I hang out and talk. There's a question and answer period. It's like going to see a performer and then getting to stop halfway through and ask him what he's doing."

**H**ow easy is it to use these machines?

A lot of people don't do home recording because they think it's very complex, but it's not. If you can work a tape deck in your car, you can work one of these things. It's the same format. The simpler machines basically get you familiar with a multi-track recorder. That just means that you can record up to four different tracks at once. It's really helpful to know how to record yourself because when you're in a studio and people are trying to give you your sound, you're going to be able to say, "This is how I do it, this is how I want it done...do it." When people get into recording, they lose track of time. The ability to create overwhelms them. So I recommend starting off with a 4-track deck. Once you understand the principles of it, then you can move up to the next one.

**S**o, how does one begin recording?

I look at building a demo like I'm building a house. You start with a strong foundation. You always start with the drums, because drums are what you build it on. What we want to do is take channel one and set it to track one, and pan it to the left, because track one is left, track two is right, track three is left, track four is right. We start by plugging the drum machine directly into channel one. You can EQ beforehand or after. The more simple you go in, the better sound you're going to get. If you get too

## ROCK CLIMBING

complex, you're going to miss the overall picture. For home recording, you want to get the best sound before you go to tape. You don't take a lousy guitar and try to make it sound good—although in some studios they can. If you've got a K-Mart drum set, chances are it's not going to sound so good.

What exactly does 'EQ' mean?

It's short for equalization, which means basically altering the original signal by either adding frequencies or taking frequencies away. You're either putting more bass on it, or putting more treble on it; you're putting more mids on it or you're taking it all away. Sometimes

when you play live, you put more treble on, because it cuts through but in the studio, I cut back on the treble, because I don't need to cut through the live situation as much. No matter how loud you make a dark sound, it's never going to be as loud as a bright sound. So, if you want to be really loud, you should turn it up real loud and go real bright, and you'll kill yourself! Remember, whenever you EQ something, it changes, so you have to decide if you want to send the EQ'd version to the reverb, or the original version to the reverb and then EQ it. Would you say that the reverb colors things?

Yes. It's an effect, in that you take the basic signal and you've affected it in a certain way. If I've got a very bright sound and put on a lot of reverb, it will be a very dark sound, and you can take that dark sound and EQ it or the original sound and make it dark and send it to a dark EQ and make it even darker and bottom heavy.

After the drum machine is hooked up—Then, using the channel one fader, we're going to set the input level coming in, using the VU meter. If you record too low, you're going to get a lot of hiss. If you record too hot, you'll get distortion. So, you want to get as strong a signal as you can get away with. Some people sing quiet, in which case you have to keep the recording level really high, some people sing loud, and you want to keep it down. There's no universal signal. So, if you have a very weak signal you can turn the trim pot up very loud but you really shouldn't use these things unless you need them. The drum machine has a very strong signal—it's direct so you don't need to use the trim pot. So you set the fader to channel one at about +6. Since we've got the reverb hooked up to the effects loop, I recommend you don't dial in your reverb until it sounds good to you. You must remember that there's a difference between your overall reverb and each and every track. You may want more if you are playing an acoustic guitar or you may want less.

It's the same recording the bass tracks? We just plug in one high impedance cord straight into channel two. Now since the bass signal is not as strong as the drum machine signal, I have to use the trim pot to give it a stronger signal. How do you suggest recording the rhythm track?

Straight into a processor, or preamplifier.

What should people take into account when they are doing vocals?

Everything we've done so far has been direct recording, using cables. But, since you weren't born with a quarter inch jack in your throat, you can't put your voice on tape that way. You have to use a mike. When you're singing you are usually singing louder than you normally would, so you can play back the rhythm tracks, adjust the volume level and sing along. That's because usually, when you're in the studio, everybody's really going for it, so you have to adjust the volumes accordingly.

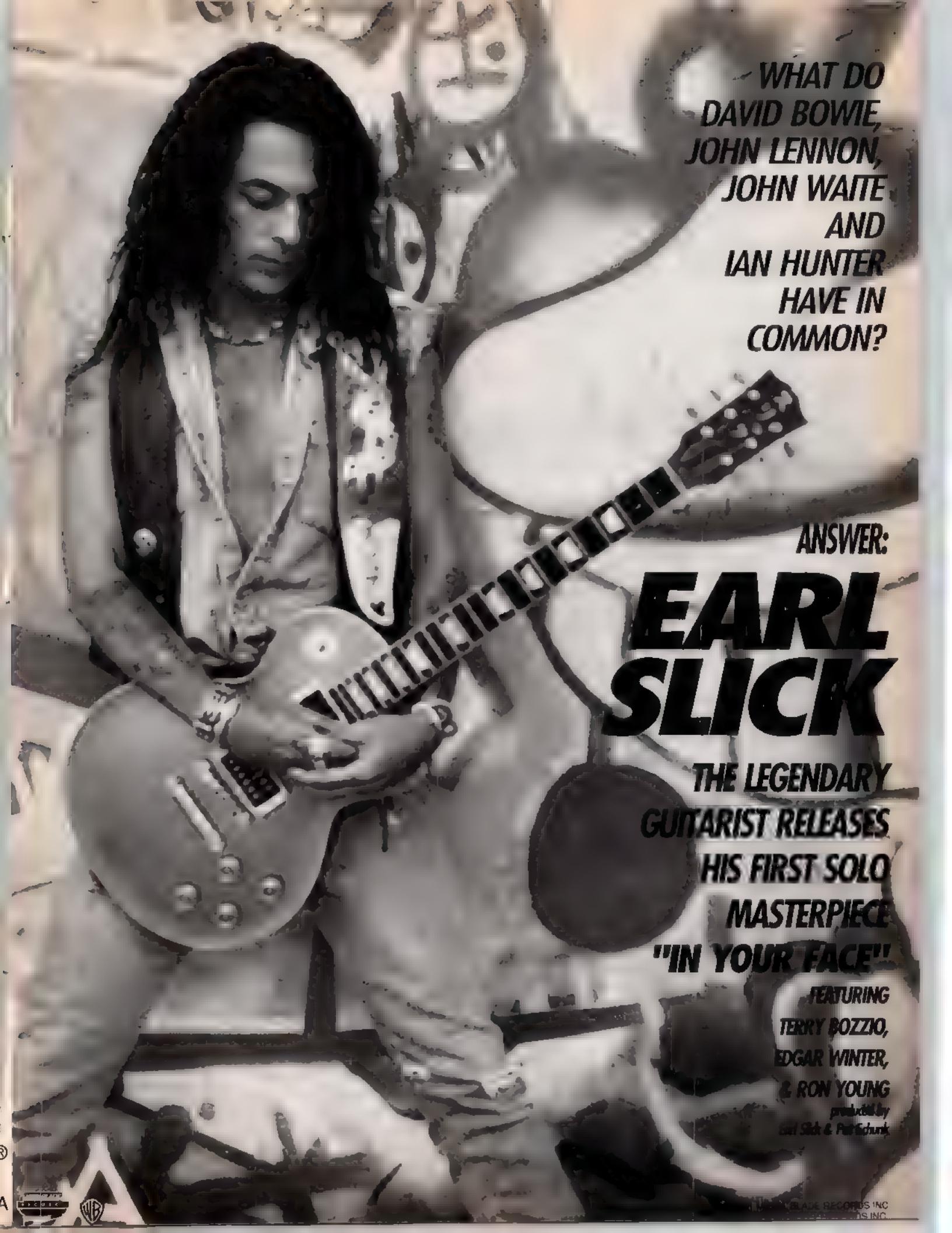
Do you have any advice on mike placement?

That is a whole world unto itself, but here's what it gets down to. If it sounds good, it is good. Jimmy Page did the first Led Zeppelin album with a little 10" speaker, mixed from the back. I mike my cabinets directly from the front. Plac-

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**'81 METAL POP: TAPE 129** SOLO RHYTHM  
"Bans 'N' Roses You Could Be Mine" (Side One) Monkey Business Palisse Unlucky Boy Ride The Wind Life Goes On Warning Cherry Pie Jingle Tom's Cabin Queenberry Sweet Electricity Extravaganza More Than Words)

**JEFF BECK: TAPE 121** SOLO RHYTHM  
"You Know What" Mean Scatterbrain Cause We Ended As Lovers Premonition Jam Led Boots Come Dancing Goodbye Patti Pie Hot Blue Wind (available September 23)

**RUSH: TAPE 127** SOLO RHYTHM  
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**GUNS N' ROSES: TAPE 117** SOLO RHYTHM  
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**VAI: TAPE 105** SOLO RHYTHM  
"Yankee Rose, Shy Boy, Goin' Crazy Bump & Grind Knucklebones Just Like Paradise Bottom, I'm Hot Dog & A Snake Eugene's Trick Bag (Crossroads)"

**SATURN: TAPE 118** SOLO RHYTHM  
"Surfing with the Ales, Joe 9, Crushing Day Always With Me Always With You, Satch Boogie, Circles"

**ACOUSTIC ROCK: TAPE 123** SOLO RHYTHM  
"Midsummer's Daydream Mood For A Day, Classical Gal, Embryonic Journey Little Marzia Blackbird Crazy On You (intro)"

**VAN HALEN: TAPE 181** SOLO RHYTHM  
"Eruption, Running With the Devil, You Wear, Got Me An' I Taint Bout Good, I'm The One, You Feel Your Love Tonight, Little Dreamer, Ice Cream Man, On Fire"

**VAN HALEN: TAPE 182** SOLO RHYTHM  
"Spanish Fly, Cathedral, You're No Good, Dance The Night Away, Somebody Get Me A Doctor, Bottoms Up, Guilty Love Again, D.O.A., Women in Love, Beautiful Girls"

**VAN HALEN: TAPE 183** SOLO RHYTHM  
"Meatstreet, Jinchained, Little Guitars (intro), Little Guitars, Good Enough Why Can't This Be Love, Summer Nights, Best Of Both Worlds"

**VAN HALEN: TAPE 194** SOLO RHYTHM  
"Hot For Teacher 5:150, Jump, Panama, Top Jimmy, Drop Dead Legs, Girl Gone Bad"

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"Good Times Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Sincerity, Been Lovin' You, Black Dog, Rock & Roll Moby Dick, Starway To Heaven"

**PAGE: TAPE 108** SOLO RHYTHM  
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"Texas Flood, Love Struck Baby, Page And Joy, Couldn't Stand The Weather, Scuttle Buttin', Tin Pan Alley, Rude Mood, Lemmy"

**S.R. VAUGHAN: TAPE 118** SOLO RHYTHM  
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**Youngblood Johnson: TAPE 125** SOLO RHYTHM  
"Johnson, Chris, Off Dover, High Landress, Righteous, Vaughan, Testify, D/P/W, Long Way From Home, Telephone Song, Brothers"

**BLUES KINGS: TAPE 121** SOLO RHYTHM  
"Elmore, I'm A Man, The Blues, How Blue Can You Get, Every Day I Cry, Sing The Blues, The "I" In Gone To Play Blues For You, Blues Power, Going Down"

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"Crossroads, Sunshine Of Your Life, Midnights, Cocaine, White Room, Layla, Badge, While My Guitar Gently Weeps"

**LYNCH: TAPE 111** SOLO RHYTHM  
"The Scary Kiss Of Death, Dream Warriors, Uncertain, The Night, In My Dreams, Into The Fire, Tooth And Nail, Alone Again"

ing a mike is simply experimentation and just seeing where it sounds good. There's no right or wrong place; there's no universal place.

What about if you make a mistake?

"Punching-in" allows you to use a remote record function (if both hands are busy, you can step on a pedal which will take the machine from play mode and put it in record mode). This is great if you're playing a lick and everything's right except the very last note, and you want to fix that last note. What you can do is play along with the lick, and when you come to the last note, you step on the pedal and the machine automatically goes into record, and records the very last note of what you're playing. The machine does it so fast, you can't hear it. That's how a lot of people record. If you don't have this feature on your machine you're wasting your time. How do you fix things in the playback mode?

I recommend that you record dry (without reverb) because you can always add during the final stage, but you cannot take away. Let's say you want to record your band's rehearsal. You've got guitar, bass, drums and a singer, and you only have one reverb, and you're going to record it live. What you can do is, rather than get in four effects, I can dial each up differently. Let's say the singer is terrible—I can dial up a lot of reverb. Let's say you recorded the bass and you aren't really happy with the EQ. You can change the EQ in the playback stage, and you can also add reverb or anything else and bounce it. I recommend doing it in playback, because that's where you fix things and play around. Here's the thing with effects: If you're ever in doubt, go less, because you can always add more in the playback or the mixdown stage. Once you've got it in there, you're stuck with it. If there's too much reverb on the drums, you can't get rid of it; it's on tape.

What does 'bounce' mean?

What that means is taking the information from, let's say, tracks one, two and three, and sending them over to track four, premixed. Then we have tracks one, two and three open again. If you have a 5-piece band, but you only have a 4-track recorder, you might assume you'll be one track short. Bouncing allows you to have more room. The great thing about that is that once you take your guitar, bass and drums and send them over to track four, you can then jam on tracks one and two again, and then take tracks four, one and two and mix them onto track three. You can keep doing this in any order, as long as you want, as many times as you want. How long can someone expect to take to record one song?

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## ROCK CLIMBING

It really depends on the person. A lot of people don't realize how long it can take to record one song, they hear a three minute song and think it took three minutes to record. People can take three months to do it. My albums can take from two to three months, eight hours a day. You can make a recording in ten minutes, but it depends on how complex the recording is.

### What quality tape should people use?

When you're handing your tapes out, don't use really good tape, because most people are going to put a tab over it and record Barry Manilow and give it to their wives. It doesn't matter if there's a little hiss in the back, people can still tell if you've got talent. But use a good quality cassette when you're recording. Has home recording revolutionized the way people get record deals?

Big time! They've revolutionized everything. That's why playing is so advanced right now. You can go out and buy a video tape and watch a great guitarist play guitar and take his licks, put them on tape, slow it down half speed, learn them, and then redo them. If I had these machines when I first started playing, I would be much further along today. →

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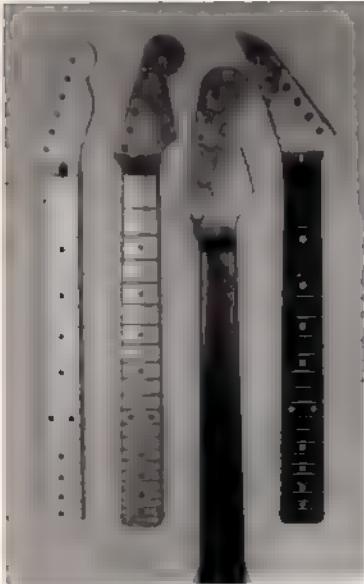
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## RESUME



JAMIE LaRITZ

**NAME** Jamie LaRitz **AGE** 30

**ADDRESS** P O Box 172  
Perry Hall, MD 21128

**INFLUENCES** Larry Carlton, Jeff Beck  
**BAND** LA RITZ

**EQUIPMENT** Ibanez guitars, ADA MP-1 preamp

**PERSONAL STATEMENT** I was 12 years old when I was introduced to rock 'n' roll by a DJ from an AOR station near Pittsburgh. I had the chance to listen to a lot of different music because he had just about every good record to listen to at the time. Jeff Beck, Steely Dan, the Allman Bros., and Al DiMeola were the artists I was most attracted to. I knew at the age of 12 what I wanted to do with my life. Through studio work, teaching, and playing live, I have made a career out of music. I have toured with Black Oak Arkansas, Fiona, and members of the Joe Jackson Band. I am currently working with Star Track Records on my second album.

**COMMENT** As a top-of-the-rock professional, it's hard to imagine Jamie not getting any gig he auditioned for. He has complete control over modern techniques and uses melody and aggression simultaneously to create any mood he wishes to.

**NAME** Kenneth J. Young **AGE** 25

**ADDRESS** 7035 Lanewood Ave #302  
Hollywood, CA 90028

**INFLUENCES** Edward Van Halen, Pat Metheny, the Cure

**BAND** Alter Nation

**EQUIPMENT**: Charvel guitar with Shaller pickup, Gallien-Krueger amp

**PERSONAL STATEMENT** Guitar attained a permanent place in my life when I was at Lehigh University in Pennsylvania. There I played with my band at



KENNETH J. YOUNG

countless parties and local clubs. Filling rooms to capacity was endlessly thrilling to me. But the peak came when we made the semi-finals of an MTV Challenge. I moved to New Jersey, and enjoyed playing the clubs there and in New York, supporting my new band's independent album. All of this inspired me more and more to direct my life toward music. But hearing my music on local and regional radio was what convinced me to go all the way. I moved to Hollywood to attend the Musicians Institute and further develop my unique songwriting and eight-finger skills. This two-hand approach allows many chord voicings and solo techniques that are simply unattainable any other way. I find that the more I learn about music the more there is to learn, and the more I practice, the more I need to practice, so I am going to keep at it until I truly open up new dimensions.

**COMMENT** With textures and melodic lines, picked or tapped, Ken Young creates moods and plays music. That he chooses to do it on the guitar just helps to make the instrument look good in the eyes of anybody who enjoys listening

**NAME** Simic Damir-Shime **AGE** 22

**ADDRESS** Radnicki Dol 37a  
41000 Zagreb, Yugoslavia (Croatia)

**INFLUENCES** Satriani, Vai, Steve Stevens, Steve Lukather, Malmsteen, Tony MacAlpine and Greg Howe

**EQUIPMENT** Ibanez Radius Charvel 375 XL and Takamine acoustic guitar, a very old Marshall JMP 100-watt head

4x12 Marshall cabinet, Rocktron Pro Gap preamp, Alesis Quadraverb digital processor

**PERSONAL STATEMENT** I started to play when I was 14 years old. The first



SIMIC DAMIR-SHIME

person who influenced me was my father, a renowned jazz player. He gave me all the knowledge about theory and everything he knows. When I heard the Van Halen album, 1984, I was saying to myself that someday I'll be able to play like Eddie. Then I started to practice very hard every day four-five hours a day. There were many, many times when I would practice about ten hours a day. I love all my influences a lot. I can play any chops, solos, or exercises that all these favorite guitar players are playing, but I also don't think that just because of that, I'm a good guitar player. I also want to notice that, during all this time, I was always trying to play like me and developing a recognizable style and vibrato. I also give lessons for about six to eight students a week. I'm planning to come this year to Hollywood (L.A. area), and try to get a contract for my music with some record label, and if I couldn't get it, then to play with some heavy rock band. I'm also planning to develop my playing at the highest possible level (I'm working hard on it every day) and to develop a recognizable style and vibrato, and also to make my living playing music for the rest of my life.

**COMMENT** Heads will turn when Simic arrives in America. Kick-ass chops combine with a big-picture composer's ears to make him an ear cookies player. He won't be unemployed for long.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

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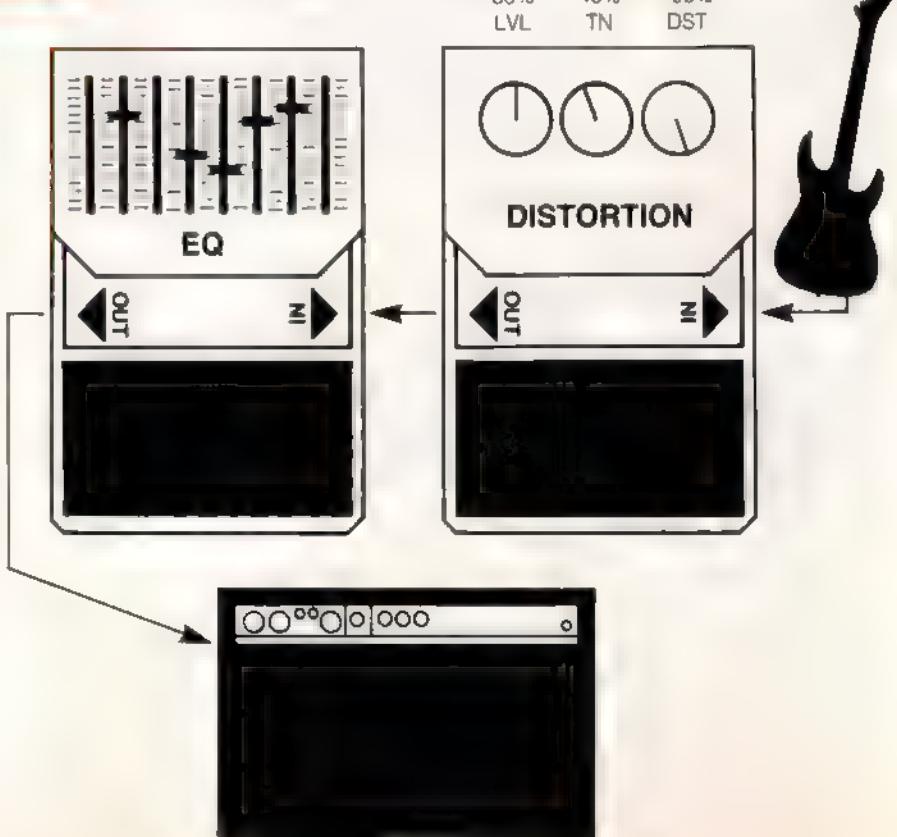
By Eric Mangum

### YOU COULD BE MINE

By Eric Mangum

Guns N' Roses' hard core, raw sound is totally fueled by Slash's Les Pauls, a Marshall half-stack, and a Roland JC-120. He has a voice box, a couple of wah-wah pedals, and sometimes adds some delay through the mixing console. The Slash tone is mainly just straight-ahead—like a train. To reproduce the Slash tone, you really need a Les Paul-type guitar. I tried three other guitars and couldn't even get reasonably close. Use a metal-type distortion and an EQ set as shown. The highs are boosted just below the feedback levels. Use the bridge pickup and, neighbors permitting, use no lower than a 5 or 6 volume setting on your amp.

That's pretty much it. Remember to listen carefully. You may want to play a little with the 100 Hz slider on the EQ if the lows aren't quite there, or the sound is boomy.



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One of the most sophisticated mixers invented. You can create any mix you want. And the more of these mixers you give the audience, the better you'll sound. However, most musicians and engineers don't like the feel of olives in place of knobs, and after four or five of these you get a whole new definition to the word fader.



## Food Mixer

This mixer takes output blending to the extreme. And talk about bleed over. Plus, no matter how great your mix is, you can only get a mono output. We heard that an unfortunate roadie got his hair caught in one of these mixers. Rumor has it his voice can still be heard whenever the unit is powered up.



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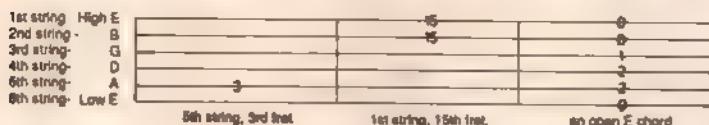
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- Auxiliary input level—mono/stereo
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DOD

# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



1st string, 15th fret,  
2nd string, 15th fret,  
played together

An open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret)



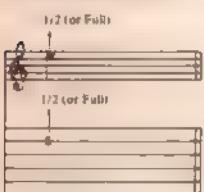
**BEND:** Strike the note and bend up a whole step (two frets)



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note



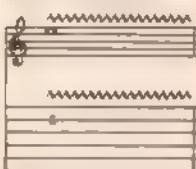
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher note



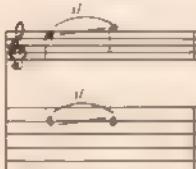
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



**SLIDE:** Same as above, except the second note is struck



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



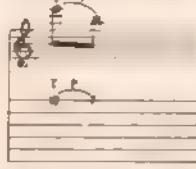
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



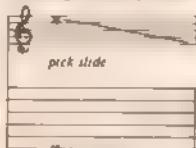
**TRILL:** Very rapidly alternate between the note indicated and the note shown in parentheses by hammering on and pulling off



**TAPPING:** Hammer [tap] the fret indicated with the right hand index or middle finger and pull off to the note fretted by the left hand



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



**PALM MUTING:** The note is partially muted by the right hand - right y touching the string(s) just before the bridge



**MUFFLED STRING:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



**RHYTHM SLASHES:** Strum chords in rhythm indicated. See chord voicings found in the fingering diagrams at the top of the first page of the transcription



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



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BY ANDY ALEDORT

### GREEN RIVER

This tune opens with a clean tone electric which plays a lick reminiscent of the intro lick to "Suzie Q." Both licks feature the thumb-picked muted low E sounded on each quarter note, with the notes on the higher strings picked with the index and middle fingers. Both licks can also be derived from the E Pentatonic minor scale (E,G,A,B,D); this is also the case with all the in-between licks during the verses, though in the second verse John Fogerty adds the major third, G, referring to the E Mixolydian tonality (E,F,G,A,B,C,D). The electric guitar part is supported by an acoustic rhythm guitar which strums full chords, using quarter- and eighth-note syncopations. At 1:09, another electric guitar enters (Gtr. III), and Gtrs. II and III simultaneously play simple E Pentatonic minor licks in II position, joined by a third electric (Gtr. IV) which enters at 1:17 and plays a two-note melody in XII position. Though each part is simple, an effective web of sound is created between the four guitar parts. The last verse introduces some new licks, and the outro features some great interplay between the three electric guitars

the other in slashes. For the bridge, both rhythm guitars are written in slashes, arranged for one guitar. The guitar solo section features a key change to B minor, and Slash plays a very Jimmy Page-y solo, based on B Dorian (B,C,D,E,F,G,A), with very occasional use of the G# His phrasing is all over the map, but this is one of the coolest things about the solo. Over the outro section (at 5:08), Slash plays simple, melodic solo lines, based on F# Pentatonic minor in XIV position

### THE THREAT

All the guitars in this tune feature the low E string tuned down to D, with the main lick based on D Pentatonic minor (D,F,G,A,C) played in II position, with extensive use of open strings. This lick is usually doubled by the bass, played in the same way, with the E tuned down to D. The verse sections feature relatively sparse, sustain parts, played by two guitars which play different variations of D5, G5, F5 and C5 chords, leading into the pre-chorus, where both guitars are written in notes and tab. The chorus part is played in unison by two guitars, combining D Pentatonic minor licks with root-fifth chords. The guitar solo features a very distorted, mid-rangey tone affording a wide array of artificial harmonics. These licks are based on D Pentatonic minor, with the inclusion of B, alluding to D Dorian (D,E,F,G,A,B,C), utilizing the 5 (A or G) in bar six, which creates the D Blues scale (D,F,G,G[A],A,C). Notice the deft positional shifts between III and X position and the brief use of tapping in bar nine. The tremolo picking in bar 11 is reminiscent of Eddie Van Halen. Overall, the execution is very clean and the solo is played with a lot of drive, using a heavy pick attack.

### YOU COULD BE MINE

This new GNR tune opens with an electric guitar playing muted harmonics on the low E string. At 0:09, this guitar is joined by another electric, and both guitars produce an array of feedback notes from previously sustained notes of an F#m7 triad (E,A,C#). At 0:20, a third electric enters, and all three play virtually the same licks. Gtr. I in II position and Gtrs. II and III in XIV position; from 0:21-0:46, the licks alternate every two bars between F# Pentatonic minor (F#,A,B,C#,E) and E Pentatonic minor (E,G,A,B,D), followed by a four-bar section based on E major (E,F#,G,A,B,C#,D#), leading into an eight-bar guitar solo section which precedes the first verse. All the licks played in this section are based on F# Pentatonic minor. The verse sections feature two rhythm guitars (both fully notated for the most part) which play similar figures in II position, essentially moving between F#5 and E chord forms. Listen closely to hear the discrepancies between the two parts. The chorus also features two rhythm guitars, one in notes and tab and

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### BAD TO THE BONE

This Thorogood tune from '82 is based on Willy Dixon's classic, "Hoochie Coochie Man." There is one guitar tuned to open G (D,G,D,G,B,D, low to high), which features a gritty, distorted tone. George's solos combine G major triads (G,B,D) with the use of G Pentatonic minor (G,B,C,D,F), played primarily with a slide; any non-slide fretwork has been indicated in the transcription. The rhythm guitar part behind the sax

solo, which features a lot of improvisation, is included, leading into the second, more agitated, guitar solo. George's basic approach to slide playing and the use of an open tuning provides a good primer for this style of playing.

### JESU, JOY OF MAN'S DESIRING

This composition is originally a choral work, but is so well known and loved that it has been transcribed for a great number of instruments. It is quite challenging to play on the guitar, having very complex counterpoint and quite a bit of awkward fingering, as well as shifts, but it is playable, and well worth the effort. Note that in measure 2 there is an open E, which should be used as an opportunity to shift from seventh to second position smoothly. A similar fingering occurs in measure 40. Also note that in measures 25, 26, 27 and the first beat of 28, the melody is in harmonics. In order to be playable, the trick here was to find a harmonic that was close to the chord, so although the harmonics outline a rather narrow scalar melody, they are played in many positions, some being natural harmonics while others are artificial harmonics.

Robert Phillips

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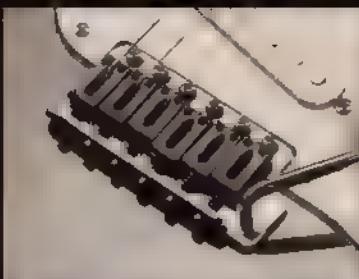
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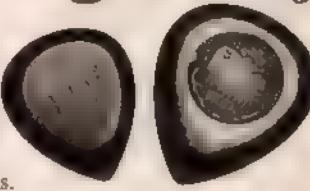
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# By Robert Phillips

Ex. 1  
capo 7th fret



Ex. 2



wrote more like 300

The most obvious characteristic of Bach's music is its extensive and complex use of *counterpoint*, the practice of creating harmony by the juxtaposition of two or more individual melodies, which are designed to interlock while retaining their individual identities. A good example of how one guitar can play *contrapuntal* music is the intro to George Harrison's "Here Comes the Sun." In Ex. 1, I've written out the first four bars of the intro. If you play the intro correctly you should be able to hear the different voices interacting, but it takes a well trained eye to pick out the counterpoint in the notation, an ability which can greatly facilitate learning how to play a piece. If you try Ex. 2, you'll see that I've pared down the harmony to reveal the important contrapuntal material, using upstems and downstems on the notes, to help differentiate between the voices.

## BACH'S USE OF COUNTERPOINT

A great deal of the music played on the classical guitar is actually transcribed from other instruments. While the transcriptions that most easily lend themselves to the guitar are from violin, cello, or, less frequently, piano, music originally conceived for larger forces than these can occasionally be adapted to the guitar. Such a work is J.S. Bach's "Jesu, Joy of Man's Desiring."

One of Bach's best known and best loved works, "Jesu" has been played by many musicians in many styles, from Leo Kottke's arrangement, to an instrumental rock version that was actually on the commercial rock charts sometime in the mid-'70s, as well as Christopher Parkening's classical guitar version as transcribed by Rick Foster.

In its original form, "Jesu" was a chorale, which is a section of a larger work called a *Cantata*. The Cantata was a large work for vocal soloists, mixed chorus and orchestra, alternating vocal solos, duos, trios and quartets with sections for the full chorus, called chorales. "Jesu, Joy of Man's Desiring" is from Cantata No. 147. There are approximately 200 cantatas by Bach known today, although he probably actually

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# **JESU: JOY OF MAN'S DESIRING**

Tablature Explanation Page 33 As Recorded by Leo Kottke (From the album 6 AND 12-STRING GUITAR/Tacoma Records) Music by Johann Sebastian Bach

Time down

6 = B

BV

As Recorded by Leo Kottke

### *Music by Johann Sebastian Bach*

Tune down  
⑥ = D

The sheet music consists of six staves of musical notation for guitar. The first two staves are in common time (indicated by '4/4') and the remaining four staves are in 8/8 time (indicated by '8/8'). The key signature is one sharp (F#). The notation includes standard musical notes and rests, as well as tablature indicating fingerings and string numbers. Various performance markings are placed above the staff, such as '3' for triplets, 'BII', 'BIII', 'BVII', '1/2BII', 'H' (for hammer-on), and 'BIX'. The tablature shows the fret positions for each note, with '3' indicating a three-note chord or group of notes.

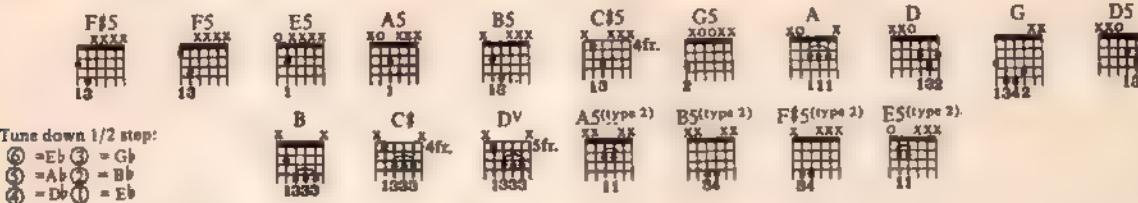
The image shows six staves of musical notation for guitar, each with a corresponding tablature staff below it. The notation includes various markings such as 'Harm.' (harmonics), 'A.H.' (arpeggiated harmonics), 'BV' (bass vi), and 'H' (harmonic). The first staff uses a treble clef and a common time signature. The subsequent staves switch between treble and bass clefs, and common and 6/8 time signatures. The tablature staffs show fingerings and string numbers (e.g., 1, 2, 3, 4, 5) indicating specific frets and strings to be played.

# YOU COULD BE MINE

As Recorded by Guns N' Roses  
(From the album USE YOUR ILLUSION II / Geffen Records)

Words and Music by Izzy Stradlin  
and W. Axl Rose

Tablature Explanation page 33



Uptempo Rock  $\text{J} = 152$

N.C.  
Intro Gtr. I Harm.

Mf P.M.  
Harm.

Gtr. II

sl. don't pick

A sounded by pulling str. off side of neck w/vibrate - like motion.

Gtr. I

Fdbk. (8va) Fdbk. (8va) Fdbk. (8va)

Fdbk. Fdbk. (8va) Fdbk. (8va)

Fdbk. pitch: E Fdbk. (8va) Fdbk. (8va)

Fdbk. Fdbk. Fdbk. Fdbk. pitch: G $\sharp$

**Gtr. III**

**Riff A**

*(w wah wah)*  
Full P

**Gtr. II**

**Riff A1**

**Gtr. I**

**Riff A2**

*pick slide*  
*1/4 - 3*

**Gtr. III**

**Riff B**

*sl* P M Full

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff C**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff D**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff E**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff F**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff G**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff H**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff I**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff J**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff K**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff L**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff M**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff N**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff O**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff P**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff Q**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff R**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff S**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff T**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff U**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff V**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff W**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff X**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff Y**

*1/2*

**Gtr. II**

**Gtr. I**

**Gtr. III**

**Riff Z**

*1/2*

The sheet music consists of six staves of musical notation for guitar. The notation includes various performance instructions such as dynamic markings (e.g., *sl.*, *Full*, *P*, *rake*), articulations (e.g., slurs, grace notes), and fingerings (e.g., 10, 12, 14). The music is written in common time (indicated by a 'C') and uses a treble clef. The guitar neck is shown with its six strings and frets. The notation is highly detailed, reflecting complex guitar techniques like muting, plucking, and strumming.

Handwritten musical score for guitar, featuring four staves of music with various markings like slurs, dynamics (P, f), and time signatures (1/4, 1/2). The score includes sections labeled '(end Riff A)', '(end Riff A1)', and '(end Riff A2)'. The music is in common time, with specific measures indicated by vertical lines and measure numbers.

The score consists of four staves, each with a key signature of one sharp (F#). Measure numbers are present at the beginning of some staves. Various performance techniques are indicated throughout the score, such as slurs (sl.), grace notes, and dynamic markings (P, f).

Section labels:

- (end Riff A)
- (end Riff A1)
- (end Riff A2)

F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 F#5  
 Full Fdbk. (8va)

AS B5 AS B5 AS F#5 E5 F#5

Full

Fdbk.

Fdbk. pitch F#

Gtr IV

\*Rhy Fig. I PM.

V V V V V V

\*Two gths. arr for one gtr

AS B5 AS B5 AS F#5 E5 F#5

(2) (2) (2) (2)

V V V V V V

trem bar

1/2 Full P Full P Full P Full

(5) (5) (5) (5) (5) (5) (5) (5)

V V V V V V V V

sl. PM. V V V V V V

0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2

5 5 5 5 5 5 5 5

(4) 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

# 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

2nd time w/Fill 2  
1st, 2nd Verses

A5 BS A5 BS A5 F#5 E5 Gtr.

1. I'm a cold heart-break-er, fit ta burn, and I'll rip your heart in two.  
2. See additional lyrics

(Gtr. III out)

Full Gtr. IV tacet 2nd time

(end Rhy. Fig. 1) Gtr. II

F5 ES P.M. P.M. P.M. P.M. P.M. P.M.

and I'll leave you ly in' on the bed.

Fill 2 1/4 1/4 sl (w/echo repeat)

Musical score for 'Well, I'll be out the door...'. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains the notes F#5, followed by a rest, then a descending eighth-note scale (F#5, E5, D5, C5). The second staff begins with A5, followed by B5, another A5, and then a descending eighth-note scale (A5, G5, F5, E5). The third staff begins with A5, followed by B5, another A5, and then a descending eighth-note scale (A5, G5, F5, E5). The lyrics 'Well, I'll be out the door...' are written below the notes, corresponding to the end of the first staff and the beginning of the second staff.

The image shows three staves of musical notation for a guitar. The top staff is labeled "Gtr. I". It features a treble clef, a key signature of two sharps, and a common time signature. The first measure consists of a sixteenth-note bass line followed by a series of eighth-note chords. The second staff begins with a sixteenth-note bass line and includes a circled "G" and a circled "D" above the staff. The third staff starts with a sixteenth-note bass line and includes a circled "G" and a circled "D" above the staff. Measures are separated by vertical bar lines.

F#5 A B A B A F#5 E5 E  
 nuth - in' new ta you, — 'cause I think. — we've —  
 sl.  
 (3) sl.  
 P.M.

A B A B A N.C. F#5

soon that mov - ie too. Ow! 'Cause

(cont. in slashes)

P.M. 1/4 1/2 P.M. P.M.

Gtr. 1 Chorus  
Rhy. A5  
Fig. 2A

B5 F#5

you could be mine. but you're

Rhy. Fig. 2  
Gtr. II

let ring. let ring. let ring.

A5 B5 F#5

way out of line. With your

let ring. let ring. P.M.

A5  
 bitch slapped rap - pin' and your co - came tongue, you get  
*let ring*-----  
 B5  
*let ring*-----  
 w/Fill 1 F#5 (end Rhy. Fig. 2A)  
 nuth in' done. I said, you  
 (end Rhy. Fig. 2)  
*let ring*-----  
 L. B5 F#5 A5 B5 A5 B5 F#5 E5  
 could be mine. Gtrs. I & II Ow! (Wow!)  
 Gtr. I & II

This section of the score includes lyrics such as 'bitch slapped', 'rap - pin'', 'co - came', 'tongue', 'you get', 'nuth in', 'done.', 'I said, you', 'could be mine.', and 'Ow! (Wow!)'. Chords indicated are A5, B5, F#5, and E5. The score also includes a 'Fill 1' section for guitars I & II.



w/Rhy. Fig. 1

Gtr. II F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

Fdbk. (15ma) Fdbk. (15ma)

A5 B5 A5 B5 A5 F#5 E5 F#5

Fdbk. (15ma) Fdbk. (15ma)

Fdbk. pitches: F A E

A5 B5 A5 B5 A5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5

Full 1/2 1/2 1/2 Now

Full 1/2 1/2 1/2 1/2 Full

Full 1/2 1/2 1/2 1/2 1/2 Full

Interlude w/Riffs A, A1, & A2 N.C.

2 B5 C15 N.C.

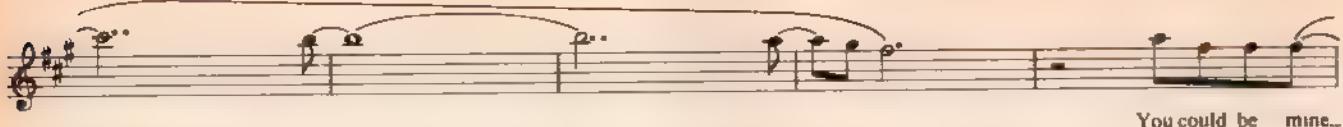
could be mine!

Gtr. III P.M. (w/wah) sl. Full P

Gtr. II sl. 1/4

Gtr. I Fdbk. (8ma) 1/4

Fdbk. pitch B



Bridge  
Rhy. Fig. 3  
G5 F#5 G5 A D A G5

(Gtrs. I&II) P.M. w/Rhy. Fig. 3

Ooh, you've gone sketch-in' too, man-y times. Woo.

F#5 G5 A5 D A G5

— why don't you give it a rest. Why.

F#5 G5 A B5 G

must you find.

F#5 D5 A5 B5 Rhy Fig. 4 Guitar solo D5 A5 B5

an - oth - er rea - son to cry?

Gtr. III

let ring---



Gtr. I DV

④Mr.  
A  
B  
C  
D  
E  
F  
G  
H  
I  
J  
K  
L  
M  
N  
O  
P  
Q  
R  
S  
T  
U  
V  
W  
X  
Y  
Z

(Both gtrs.)

Gtr. II Harm.

Harm.

\*1/2

\*1/2

C#

DV

B

C#

Gtr. II DV

C#

Gtr. I DV

Harm. (8va)

Harm.

C#

(Both gtrs.)

B

C#

\*1/2

(?)

\*1/2

(?)

\*Bend neck.





A5 B5 A5 B5 A5 F#5 E5 F#5  
 Oh, you could be mine.  
 8yg.

E5 F#5 E5 F#5  
 (Ya could be mine.)

A5 B5 A5 B5 A5 F#5 E5  
 Ow, you could be mine.  
 Full  
 Full  
 Full  
 Full  
 Full  
 loco

Full  
 Full  
 Full  
 Full  
 Full  
 Full

F#5  
 A5 B5 A5 B5 A5 F#5 E5  
 You could be mine.  
 Full  
 (Ya could be mine.)  
 1/2  
 sl.  
 1/2  
 sl.  
 H H

Full  
 1/2  
 sl.  
 1/2  
 sl.  
 H H

yeah!

*Additional Lyrics*

2. Now, holidays come, and then they go,  
 It's nothing new today,  
 Collect another memory.  
 When I come home late at night,  
 Don't ask me where I've been.  
 Just count your stars I'm home again. (*To Chorus*)

## BASS LINE FOR **YOU COULD BE MINE**

**As Recorded by Guns N' Roses**  
(From the album USE YOUR ILLUSION II / Geffen Records)

*Words and Music by Izzy Stradlin  
and W. Axl Rose*

Moderately Uptempo Rock = 152

Latre

四

N.C.(F#m)

(w/pick & chorus effect)

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It consists of a single measure containing sixteenth-note patterns. The bottom staff uses a bass clef and also has a key signature of one sharp (F#). It consists of a single measure containing eighth-note patterns.

N.C.(F#m7)

(Em7) (F#m7)

A musical score for a single melodic instrument, likely a trumpet or flute, in G major. The score consists of two staves. The top staff features a continuous stream of eighth-note patterns, starting with a G major chord (G-B-D) and transitioning to an F# minor chord (F#-A-C#). The bottom staff shows a steady eighth-note bass line, providing harmonic support.

The image shows a single line of sheet music for guitar. The key signature is A major (no sharps or flats). The first measure starts with a C major chord (Em7) indicated by a Roman numeral and a circled 'C'. The second measure starts with an F# minor chord (F#m7) indicated by a Roman numeral and a circled 'F#'. The third measure starts with a D major chord (D) indicated by a Roman numeral and a circled 'D'. The music consists of eighth-note patterns. The bass line below the guitar part shows a repeating pattern of notes: 2, 4, 2, 2, 4.

(Em7) sl. sl. sl. E5

F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 AS BS AS BS AS F#5 E5

AS BS AS BS AS F#5 E5

sl.

1st Verse  
F#5

F#5 AS BS AS BS AS F#5 E5 .. cold heart-break-er, built to burn (etc.)

E5

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

E5

OCTOBER 1991 GUITAR 57



2 A5 B5 C15

Interlude N.C (F#m7) (Em7) II.2.3

Bridge G5 F#5 G5 A D A

G5 F#5 G5 A D A

GS F#5 GS B5 sl.

A5 G5 F#5 D5 A5 B5 sl. Guitar solo

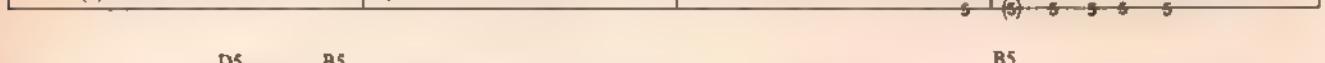
D5 A5 B5 D5 A5

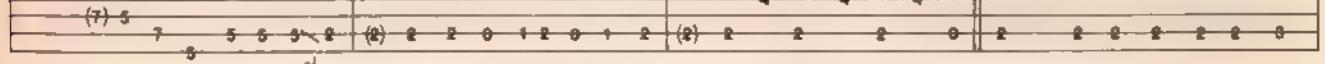
**D5 A5 B5**  

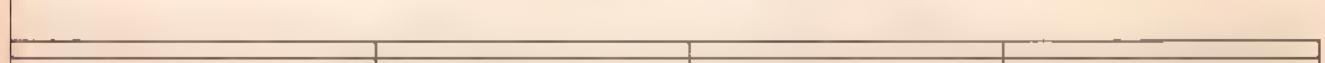
  
 (5) 5 5 5 5 5 0 2 | (2) 2 2 0 0 2 2 0 2 | (2) 2 5 5 0 2 | (2) 2 2 0 2 0 1 2 |

**D5 A5 B5**  

  
 (2) 2 2 4 5 5 5 0 2 | (2) 2 0 1 2 2 0 1 | 2 2 2 0 5 5 5 | (5) 5 5 5 5 7 7

**DS B5**  

  
 (7) 5 7 5 0 0 2 | (2) 2 0 1 2 0 1 2 | (2) 2 2 2 0 || 2 2 2 2 2 2 2

**C#5 DS C#5 B5**  

  
 2 2 2 2 2 0 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 2 2 2 2 2 2 0

**C#5 DS C#5 B5**  

  
 2 2 2 2 2 0 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 2 2 2 2 2 2 0

**C#5 DS C#5**  

  
 2 2 2 2 2 0 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 2 2 2 2 2 2 0

**C#5 DS C#5**  

  
 2 2 3 4 2 3 4 2 3 4 | 5 3 4 5 3 4 5 3 4 | 5 4 5 4 5 4 5 | 2 2 2 2 2 2 2

**B5 C#5 D5**  

  
 2 2 2 0 2 0 2 0 | 4 2 0 2 4 2 0 2 | 5 5 5 5 5 5 | 12 12 12 12 12 12

*D.S. al Coda*

**B5 C#5 D5**  

  
 2 2 2 0 2 0 2 0 | 4 2 0 2 4 2 0 2 | 5 5 5 5 5 5 | 12 12 12 12 12 12

Coda

Send Your Amp Questions To:  
Amp Questions  
P.O. Box 1490, Port Chester, NY 10573

**Question:** My Fender Twin Reverb fell on its back. Although the amp survived, three of the power tubes had their guide pins broken off. Can I still use them?—Tom Rupinski/Newark, NJ

**Answer:** Provided the glass case of the vacuum tube has not been damaged, it should be OK. The guide pins on the phenolic base assembly are there to properly align the tube's pins into their corresponding locations in the socket as well as add to mounting stability. I recommend using an adhesive to reposition the guide pins into their correct position. Inserting a tube incorrectly into a tube socket can produce serious damage to the internal circuitry, as well as the tube itself. A super-glue adhesive along with its accelerator should be used. Apply a small amount of the accelerator to both the tube base and the guide pin. Next, a small amount of glue on the guide pin should hold nicely. Bonding should be instantaneous.

**Question:** Would a two-speaker amp rated at 300 watts supply 300 watts to

each speaker, or 150 to each?—Patrick Gallagher/Cheektowaga, NY

**Answer:** The output rating of an amplifier is dependent on the load, or speakers. In turn, the two speakers are seen by the amp as a single load whose total impedance (value in ohms) is determined by the type of connection, series or parallel. For example, in a parallel connection, the total impedance (the symbol for impedance is Z) is given by the equation

$$Z(\text{total}) = \frac{Z(1) \times Z(2)}{Z(1) + Z(2)}$$

If each speaker is rated at 8 ohms, then the total load impedance would be  $8 \times 8 / 8 + 8 = 64 / 16 = 4$  ohms. In series connection, the equation is:

$$Z(\text{total}) = Z(1) + Z(2) = 8 + 8 = 16 \text{ ohms}$$

The power handling capacity of the individual speakers determines the total power that can be safely delivered to the total load. Two 8 ohm 150 watt speakers in parallel connection can safely handle 300 watts at 4 ohms. It is always safe to use speakers rated at a higher power handling capacity than the amp can deliver, just to make sure that

the impedances match the amplifier's requirement for maximum power distribution.

**Question:** Can you explain how a spring reverb works? I still prefer their sound to digital reverbs.—A. H./Hartford, CT

**Answer:** A spring reverb unit basically uses long metal springs as delay lines. First, the audio signal is amplified at some point within the preamp section, and brought down to the proper impedance. This is necessary, since typical spring reverb units have very low input impedances. In a tube amp, the reverb coupling is accomplished by employing a matching transformer. Once the signal is fed through the spring unit, the audio current takes a considerable amount of time to travel back to the recovery portion of the reverb circuitry. This is what produces the perceived delay, or "echo." The original signal must be mixed in with the delayed signal, and this is accomplished via a mixed stage and controlled by the reverb potentiometer. Modern amps utilize solid state reverb driver and recovery stages in place of vacuum tube circuitry. This not only eliminates the need for the matching transformer, but is also quieter and cleaner.

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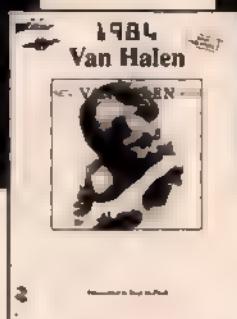
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## GUITAR QUESTIONS

Send Your Guitar Questions To  
Guitar Questions  
P O Box 1490, Port Chester, NY 10573

by Barry Lipman

**Question:** What are the advantages and disadvantages of having bass frets installed on my Strat?—Steven Pen/Blytheville, AR

**Answer:** The only objective thing to be said for big frets is that they wear longer than little frets. All other points that can be brought up in favor or against big frets are largely matters of taste and opinion. Big frets let your fingers get in under the strings, greatly facilitating string bending, especially at lower actions. Some players bend just fine with smaller frets and don't feel that larger frets make much difference. On the down side, some players find that big frets cause intonation problems, particularly when playing chords. Another complaint about large frets is that they interfere with smooth position changes on the fretboard. To find out your own preference, do some playing on a guitar, as similar to your own as possible, that has high frets.

**Question:** What is the best way to apply magazine pictures to the surface of a

guitar?—Mutung DeBerno/Diamond Bar, CA

**Answer:** Use lacquer sanding sealer of a type compatible with the lacquer you will be spraying. A thick mix will glue paper down without interfering with the lacquer's adhesion. Test samples of the same paper as you will be using on a wood scrap first to see if colors bleed or the image on the reverse side shows through. If the other side is visible sometimes using a black background coat of lacquer can solve the problem. If you just want to glue them temporarily over the existing finish, use any white wood glue, such as Elmers. Use it very sparingly to make future removal easier. It will not grab into most lacquers, and can be removed easily with a damp cloth.

**Question:** How will adjusting the truss rod of my guitar affect its string tension?—Robert Cuatt/Hampton, VA

**Answer:** Tightening the rod should increase the string tension while loosening the rod should decrease the tension. In order to properly adjust the rod, the strings should be re-tuned to pitch each time the rod is turned in order to maintain the correct tension during adjustment. The purpose of the rod is to help counter the effects of string tension on the neck. The adjustment can only be

checked when the strings are in tune. Furthermore, the adjustment can only be checked when the guitar is held in actual playing position, as necks are flexible and gravity will pull them out of adjustment, especially when laying flat in a guitar workbench.

**Question:** When I close my guitar case, it presses on my tremolo bridge, causing the strings to go sharp. Is this bad for my guitar, and if so, what can I do about it?—Chris Taylor/Georgetown, SC

**Answer:** While it is not really bad for a guitar to have a slight amount of extra tension put on it by the case pressing on the T-bar of the bridge, you would be better off positioning the bar so the case makes the guitar go flat rather than sharp, relaxing the tension rather than increasing it. If that is not possible, you would be better off removing the bar before closing the case. If that is also impossible, then you will have to live with a little extra tension on the neck, but I doubt that it will cause any serious problems.

If the bridge itself is being pressed on, the case may be too small or shallow for your guitar. Depending on how much extra tension is applied and what gauge strings you have on, it may not be worse than using the next heavier gauge of strings.



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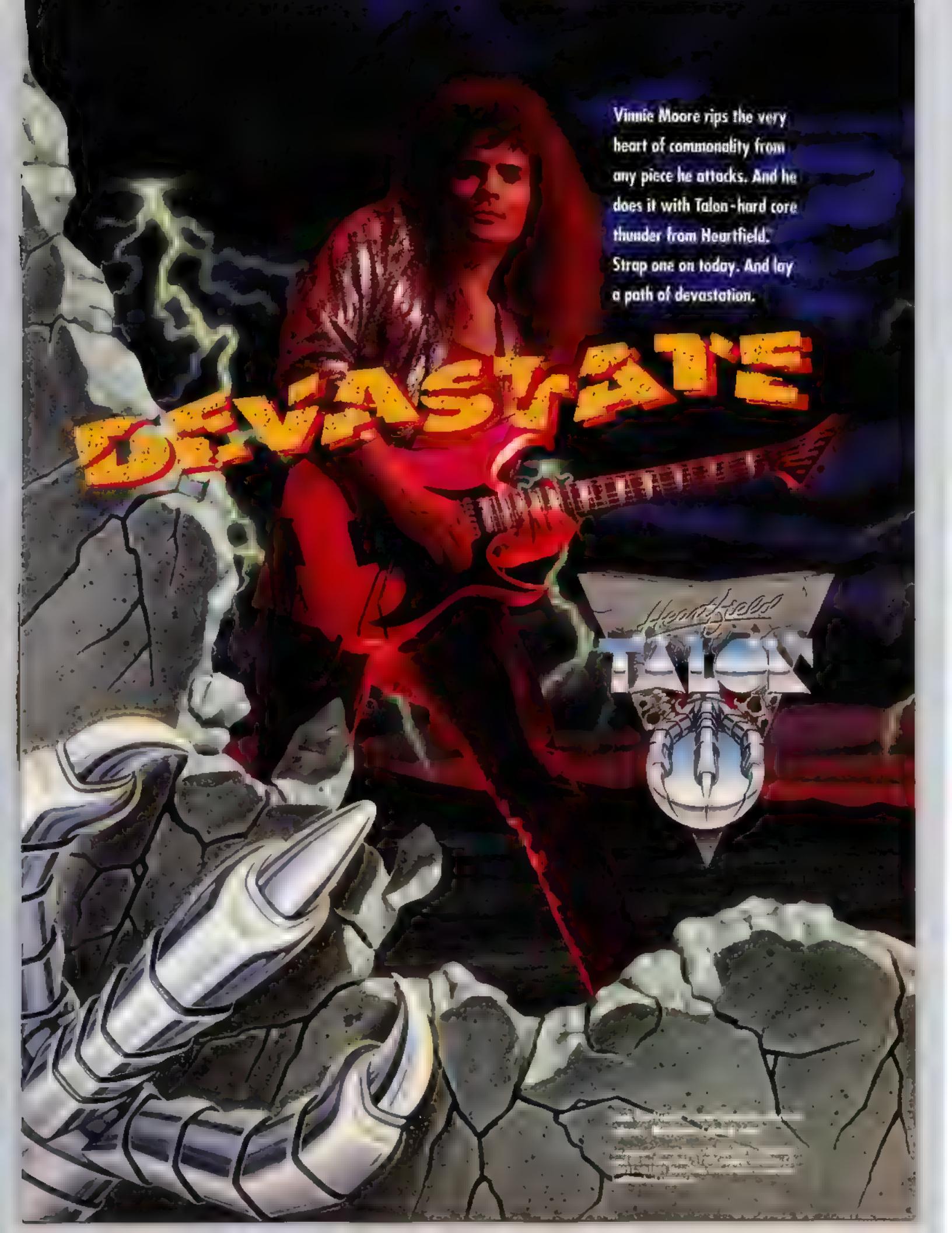
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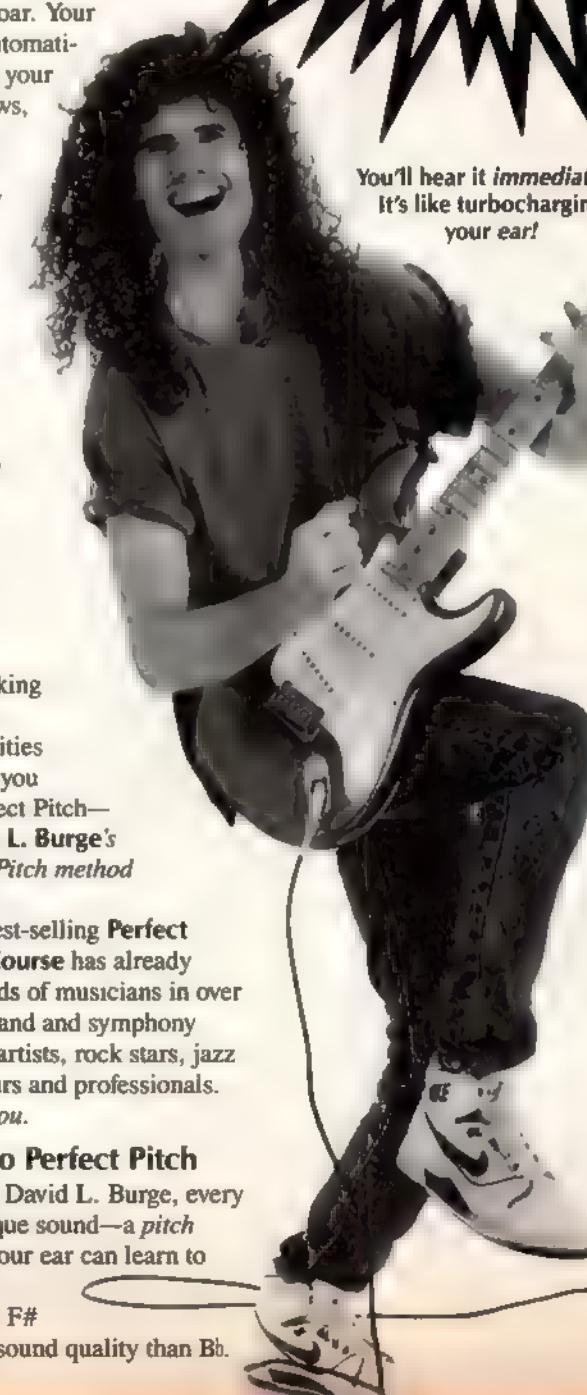
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● "Learn it or be left behind." *P. Schneider*...

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# THOROGOOD

GEORGE

To connoisseurs of the classical repertoire, the "three B's" stand for Bach, Beethoven and Brahms—but for Lonesome George Thorogood, the three B's refer to his favorite adjective, his second favorite pastime, and his preferred musical motif, ie: bad, baseball, and the boogie. For well over a decade now, Thorogood and his band, the Destroyers, have led a life steeped in bruising rock 'n' blues favorites that have served as the soundtrack to many a barroom brawl, including Thorogood classics like "One Bourbon, One Scotch, One Beer," "I Drink Alone," and, from their new release, *Boogie People*, "If You Don't Start Drinkin' (I'm Gonna Leave)." While conservative watchdog groups might think his boozy booze lyrics offensive, pub hounds and party animals from all over think they're the perfect complement to the man's braying vocals and buzzsaw guitar solos. Finesse has never been part of his musical makeup, but George Thorogood's energetic approach has made each of his records a house party unto itself, and his live shows nothing less than a nightly blow-out.

A notoriously elusive interview subject, Thorogood's divided attention was even further compromised by a Reds-Astros game, which he viewed during our talk with the sound off. A few years ago, in fact, the guitarist's preoccupation with baseball caused him to put off all of his musical activities until after the World Series, so he could play on a local team in his home state of Delaware. Fortunately, his love of the game hasn't diminished his love of America's other favorite pastime, the electric guitar, which he's used to drive concert-goers into the seats since the late-'70s, when his fiery roots-driven sound propelled the unwary, but good-humored, axeman into the spotlight.

"My musical endeavors come first, last, and always, of course," Thorogood hastens to explain, "but... I am a sick person when it comes to baseball. Outside of rock 'n' roll, it's the only thing that keeps me sane and focused. When I was a kid, I thought about a career in ball, but I became a professional fan. As far as my music, the style you hear on our records and at our concerts is exactly the sound I've wanted since 1970. It's like someone saying to a comedian, 'Hey man, nobody likes mother-in-law

jokes anymore,' and the comic replying, 'Yeah, but I like mother-in-law jokes.' So even though not everyone goes for my style, this is my kind of music, and it's what I want to say. And it has worked for me, and I'm still working,

so I'll stay with it."

One of the most interesting aspects of Thorogood's six-string personality is uncovering how a kid who picked up the guitar in an era dominated by Eric Clapton, Jimi Hendrix, Jeff Beck and Jimmy Page wound up falling under the spell of the guitar kings of blues and rock 'n' roll.

"What I understood from day one when I heard Keith Richards Eric Clapton and Jimi Hendrix is that anyone who's heard their music knows that they didn't start playing guitar with that blues-rock sound," explains Thorogood. "They started by listening to Robert Johnson, Bo Diddley, John Lee Hooker, Elmore James, and Chuck Berry, and developed their styles from there, which is what I did, too. The thing is, though that I didn't go in for the Marshall stack kind of sound because I don't like it—it's just a personal preference—plus I use a thumbpick, fingerpick, and a big acoustic-electric guitar; any other kind of guitar is very uncomfortable to me. I can't flatpick at all, either. I had plenty of interest in playing like Clapton and Beck—I just had no talent! It's like going up to [Phillies outfielder] Lenny Dykstra and saying, 'You know, Mike Schmidt hits 35 home runs a year, so why don't



BY PETE PROWN

## NICE AND ROUGH



## NICE AND ROUGH

you swing your bat like him?' He wouldn't do that because he's not that type of a player.

"These days, I do feel a bit of a kinship with my 'roots' peers, like Robert Cray and the Vaughan Brothers, even though they're real purists and I'm more of a rock 'n' roll performer. When Jimmie or Robert see my act, if it were anybody else, they'd be appalled and say that this guy is a travesty on the blues, but knowing me, they'll say, 'Well, it's just George and George is full of it, so it's okay! Underneath it all, he digs the blues—he can't play it all that well, but his heart's in the right place.' We have nice camaraderie between us all, but they're still always saying, 'Hey George, when are you going to get in tune and stop using all those crappy old guitars!'"

In tune or not, George Thorogood's approach to recording hasn't changed much in the past 13 years, mostly because he subscribes to the 'If it ain't broke, don't fix it!' theory of record-making. While this might spell creative stagnation for some artists, the guitarist's reverence for the blues and early rock 'n' roll—both timeless entities—makes each of his albums a joyous re-evaluation of American music since the 1930s, tapping into acoustic Delta blues, electric Chicago blues, 50's country & west-

ern, rockabilly and early rock 'n' roll, and the grungy garage-band sound of the mid-1960s. Still, the Destroyers' frontman manages to throw a subtle curveball onto each disc to make it special—on *Boogie People*, it's the relentlessly heavy title cut. "'Boogie People' was a song that I had heard a long time ago in Australia by a band named Cyril B Bunter," recalls the guitarist. "I only remembered the riff, but I went back five years later, met them, and we re-wrote the tune, made it more compact, and changed the lyrics a lot. Their lyrics were for people who followed the Grateful Dead, and I changed them into something like if Stephen King had a biker gang. I just made 'em harder and more Destroyers-styled. Like always, we recorded the *Boogie People* album pretty fast and mostly live, too. We put up some baffles to keep the sound even but otherwise we recorded it like a real band, which is almost unheard of in this day and age."

Of the other tracks on the album, the one I get lots of compliments on is my acoustic slide version of Muddy Waters' 'Can't Be Satisfied,' which is something that I find kind of funny. You see, I'm really not all that good on the acoustic guitar—I just happen to know that one song! I've been playing it since 1971,

and it's one of the first tunes I ever learned. It's like when we put out our first two albums. People tried to get me to come jam with them, but I told 'em that the songs on the records were the only ones I knew, so I couldn't jam on anything else. I read somewhere that, in the early days of the Beatles, George Harrison was like that, too. Like me, he learned the songs when he was learning the instrument, so that's all he knew at the time. But I do pick up the acoustic and just bang around on it from time to time, and I do occasionally write on it. But as far as performing a *real* song on it, 'Can't Be Satisfied' is my showcase piece. It's in open G, in case anybody's interested. I guess you can tell that I love Robert Johnson, and I was also a John Hammond freak for a while, too. Robert Johnson is the acoustic blues guy, and everybody else sounds like rock 'n' roll to me. If you think about it, my tastes in rock, blues and country are pretty standard, and I mostly like the best players in each field. I like the artist more than the labels that some people put on them. Like, I don't know what you'd call Bo Diddley. I'd just call him bad!"

Though George doesn't mind filling up his albums with plenty of rock 'n' blues covers ("Our primary stipulation for picking out a cover is that we play it well!"), his own songs are infused with the hooks and licks that made up his favorite vintage tracks. But, he'll throw in a Thorogood twist, adding a raucous guitar tone and some nutty lyrics to match. "I try to make my lyrics humorous, though they're not as good as Chuck Berry's—he was the best, with words as well as guitar licks," decrees the axeman. "I'm trying to get into a rock 'n' roll Jerry Reed-type of thing. I can't really sing, but I handle the guitar a bit, and my band is a great rhythm section, with a lot of energy, so I try to use all the best elements to make it work, as well as a little humor, like Chuck Berry did. I think of Chuck as the Bible and the Rolling Stones as Billy Graham. The Bible is universal, but Billy Graham only speaks to a couple hundred thousand people at a time. There's five things you need to be a star, and Chuck's got 'em all: He's a very good singer, a brilliant guitarist, a great live performer, an ingenious lyric writer, and a great songwriter. Few people have ever put all that together; in fact, I don't think anybody has ever done it like Chuck. Maybe the only other guy who did was Robert Johnson, but we've never seen him play live, so who can tell. I never tried to learn Chuck's double-stop licks note-for-note; I never had the patience. I used to say, 'If I didn't love playing the guitar so much, I might have taken the time to learn how to play it.' I was just after catching

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## GEORGE THOROGOOD

Chuck's vibe. The notes aren't a hundred percent right, but who cares?"

Thorogood and his Destroyers dramatically pump up their studio endeavors in concert, mostly by making use of their leader's marauding axe riffs, most of which sound more like a Homelite chainsaw than your traditional rock guitar tone. In the past, the band has also gained live recognition for opening for the Rolling Stones in 1981, as well as for their infamous 50/50 tour, where they played in every one of the 50 states in one fifty day period. The Destroyers' reputation for ripping up nightclubs and small halls is the bedrock of their fame, but when in the Philadelphia/northern Delaware area, the band has no choice but to play the 10,000+ seat Spectrum, where this past spring they played to thousands of rabid fans, many of whom spent the show standing on their seats with fists pumping the air.

"I would describe the typical Destroyers' fan as basically *loud*," Thorogood jokes. "When I go onstage the first thing I do is just make sure that nothing is going wrong, that nothing gets broken onstage, and that nobody in the audience gets hurt. Safety is the first thing. Then I concentrate on the show and just letting the band cut loose. Our sound is unique, because we've never had a pi-

ano in our band. Jeff, our drummer, doesn't like them—he says they look like a piece of furniture. Liberace and Victor Borge play pianos, not us. I mean, when you get a piano in your band, that's like having a real musician in the band, and you've got to get serious. I once saw the Allman Brothers, and they had two pianos, and they were playing "real music." But then again, there's bands like Paul Revere and the Raiders, and Sam the Sham and the Pharoahs, who had an organ, or the Blues Brothers, who had an electric piano, and that's more our style. We like it sounding rough as hell. And you know how some people have garage bands. Well, in the old days, we were a basement band—we weren't even up to the level of a garage band! That's how raw we were."

"A few years ago, we added Steve Chrismar to the band on guitar, because we were starting to play larger rooms and we needed to get another guitar player in there to fill out the sound. Before him, we were just guitar, sax, bass and drums, and we played big places a few times and it just sounded too thin. What really convinced me to get another player was doing Live Aid as a quartet. After that, I realized that we had to get Steve. Musically, he plays lead and rhythm like I do, but he's a much more

accomplished player than I am, and can play in just about any style. Plus he plays all the licks I can't! He takes lots of solos on the album too, but no one can tell if it's him or me playing—that's the whole key. Only people who know us real, real well can tell our styles apart. Steve doesn't play slide, though, so that's always me. When I do it, I use a copper pipe and tune in open D or G. You're also supposed to play slide in open A or E, but my voice doesn't fit into that range. And as always, my axes are Gibson ES-125's, and the amps are Fender Dual Showmans. Steve uses a Gibson ES-335. There aren't any effects unless you want to count my cord."

But, with a bandana tied round his head, a funky ES-125 parked in front and a gut that betrays him as the sort of hoister he likes to champion in songs, George Thorogood becomes transformed into a rock 'n' roll cleanup hitter onstage particularly in front of the kind of raving audience one would associate with a fall showdown at Fenway Park. "When the concert's over," he muses, "I just want to be like the guy who hits the home runs for the Red Sox—I want people to walk down the street and say, 'I just saw George Thorogood, and he's the baddest I ever saw.' That's what I go for." □

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## JOHN FOGERTY

# CREEDENCE CLEARWATER REVIVAL

BY ANDY ALEDORT



## GUITAR IN THE '90S

**H**ailing from the San Francisco area, the four members of CCR (John and older brother Tom, guitars, Stu Cook, bass, and Doug Clifford, drums), released as their first two singles, remakes of Dale Hawkins' "Suzie Q" and Screamin' Jay Hawkins' "I Put a Spell On You," both of which aptly illustrate the individual sound and cohesiveness of the band. Before getting into the "Suzie Q" guitar parts, let's take a look at the scales on which these parts are based. Staff 1a illustrates E Pentatonic minor, played in II position; 2b illustrates the E Blues scale (also in II position), which is the same as E Pentatonic minor but with the inclusion of the b5, Bb. These two scales are at the root of the majority of John Fogerty's guitar playing; work them out all over the neck and in all keys. "Suzie Q"'s signature lick is based on a simple E Pentatonic minor melody played on the high strings, supported by the open low E, picked with the thumb, played on each quarter note. See Staff 2a. The clean tone John uses for this main lick contrasts sharply with the heavily distorted tone used for the solo, which is based on E Pentatonic minor in XII position, with the inclusion of the 9th, F# (bent into from E 4th stg., 14 fret). The heavy attack and distortion aid in the production of artificial harmonics, as in bar 9. See 2b. John includes the main lick from Howlin' Wolf's "Smokestack Lightning" in his solo. See 2c. John's guitars of choice are Les Paul's, ES 175's (occasionally tuned down a whole step) and Rickenbacker 325's, though in recent years he's been favoring custom-made instruments. His amps of choice were Kustoms.

A major element in John's style is the use of doublestops and triplestops within the context of a solo, as on the cuts "Proud Mary" and "Lodi." The "Proud Mary" solo begins at 1:28, starting with single notes and moving into triplestops all based on D Pentatonic major (D,E,F#,A,B), ending the phrase with doublestops. See Staff 3. The shapes and phrases used here can be considered part of the backbone of American popular music. This solo was either double-tracked or possibly treated with ADT (an automatic doubletracking effect used greatly in the '60s). John's succinct chord solo on "Lodi" reveals his country influences and is also made up of double- and triplestops. See Staff 4.

Country and rockabilly influences can be heard on the classics. "Bad Moon Rising" (See GUITAR, March '89) and "Lookin' out My Back Door" On "Bad Moon Rising," John adds rockabilly licks in the Carl Perkins/Scotty Moore style on the second verse See Staff 5 These licks can also be played in the standard E chord position on a guitar

tuned down a whole step, as previously mentioned. John's second guitar solo on "Lookin' out My Back Door" features

a key change to C, and he solos over a G-F-C-Am-G progression. The staple rockabilly licks in bars 1-4 are structurally

**Staff 1**  
a) E Pentatonic minor

**b) E Blues scale**

**Staff 2**  
a in "Satin Q"  $\text{♩} = 126$   
b) Intro  
N.C.(E)

**b) Solo**

**Staff 3**  
a in "Proud Mary"  $\text{♩} = 120$

**Staff 4**  
a in "Lodi"  $\text{♩} = 126$   
B $\flat$

**Staff 5**  
a in "Bad Moon Rising"  $\text{♩} = 92$

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# JOHN FOGERTY / CREEDENCE CLEARWATER REVIVAL

the same as the "Bad Moon Rising" licks, where the major sixth is added to the arpeggiated major triad. See Staff 6. You'll hear a lot of this type of soloing in the pre-'66 recordings of George Harrison with the Beatles.

The Cajun-y "Down on the Corner" opens with a single-note lick, doubled by the bass, which outlines the chord progression. See Staff 7a. All the notes used can be derived from the C Major scale (C,D,E,F,G,A,B). This dotted eighth-sixteenth syncopation is supported by a strummy rhythm part based on straight sixteenths and sixteenth upbeats. See 7b.

John's politically oriented "Fortunate Son" opens with a simple but effective lick in G, played on a guitar tuned down a whole step. See Staff 8a. This lick is written in G, as it sounds, but is tabbed as if played on a tuned-down guitar (sounds in A, a whole step higher, on a non-tuned down guitar). The break lick, at 1:16, is also written in this way. See 8b.

One of John's most memorable licks is the one used for the intro to "Up Around the Bend," based simply on D and A major triads. The bright, distorted tone, use of open, sustaining strings and slight vibrato give this lick a very "alive" feeling. See Staff 9. This song is a perfect example of how CCR combined country and rock 'n' roll to create their own powerful music.

CCR scored one of their biggest hits with another cover tune, Marvin Gaye's "I Heard It Through the Grapevine," from *Cosmo's Factory*. The song opens with a simple signature lick played on a guitar with the low E string tuned down to D. See Staff 10. This lick also features a favorite effect of John's, amp tremolo used to great effect on the earlier "I Put a Spell on You."

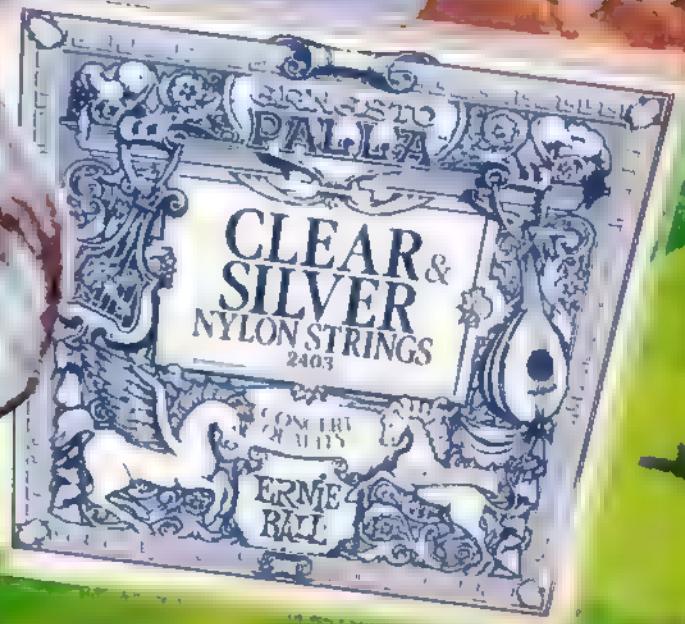
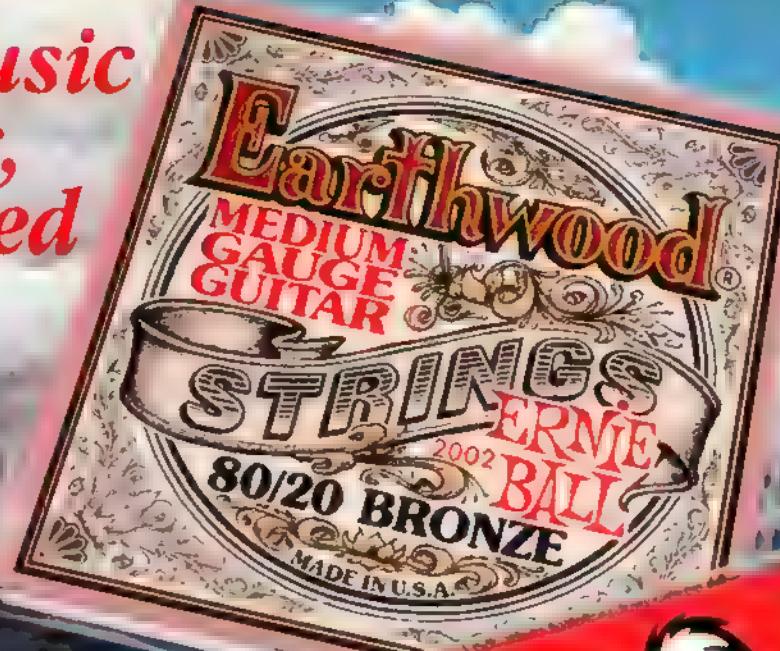
The band's eighth gold single, released in January '71, was "Have You Ever Seen the Rain," backed with "Hey Tonight." The latter opens with a chiming guitar part based on E Pentatonic major (E,F#,G#,B,C#), utilizing open strings again creating a very alive, vibrant sound. See Staff 11. Yet another example of John's knack for creating catchy guitar hooks which fit the song perfectly.

There are many other classic CCR tunes which feature great guitar playing such as "Born on the Bayou," "Run Through the Jungle," "Commotion," "Travelin' Band," "Green River" (recently revived in the movie, *Indian Runner*), and "Sweet Hitch Hiker." For fans of the studio material, I suggest you check out the two live recordings of the band, *Live in Europe* and *The Concert*. John scored big in '85 with his comeback solo LP, *Centerfield*, featuring the hit title cut, as well as "Rock 'n' Roll Girls" and "The Old Man Down the Road." I also

suggest you check out his '73 *Blue Ridge Rangers* LP, which features a cover of Hank Williams' "Jambalaya," as well as

'75's *John Fogerty* and '86's *Eye of the Zombie*.

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# SKID ROW

SCORING A DIRECT HIT

Robert John

Turning around the rock 'n' roll summer of '91 with their landmark second Atlantic release, *Slave to the Grind*, Skid Row broke all sorts of precedents by hoisting a guitar-heavy album to the top of the charts on its first week out. With that feat, the Skid's had proven a massive point, or, rather, their audience had proven the point. Good, loud, slashing, guitar-driven rock was back with a vengeance. It was just the sort of point guitarists Dave "The Snake" Sabo and Scotti Hill had set out to prove when they entered the studio with Michael Wagener at the end of last year. Despite a proven track record with hit singles like "I Remember You," "Eighteen and Life," and "Youth Gone Wild," there was a heavier, angrier message the band wanted to deliver.

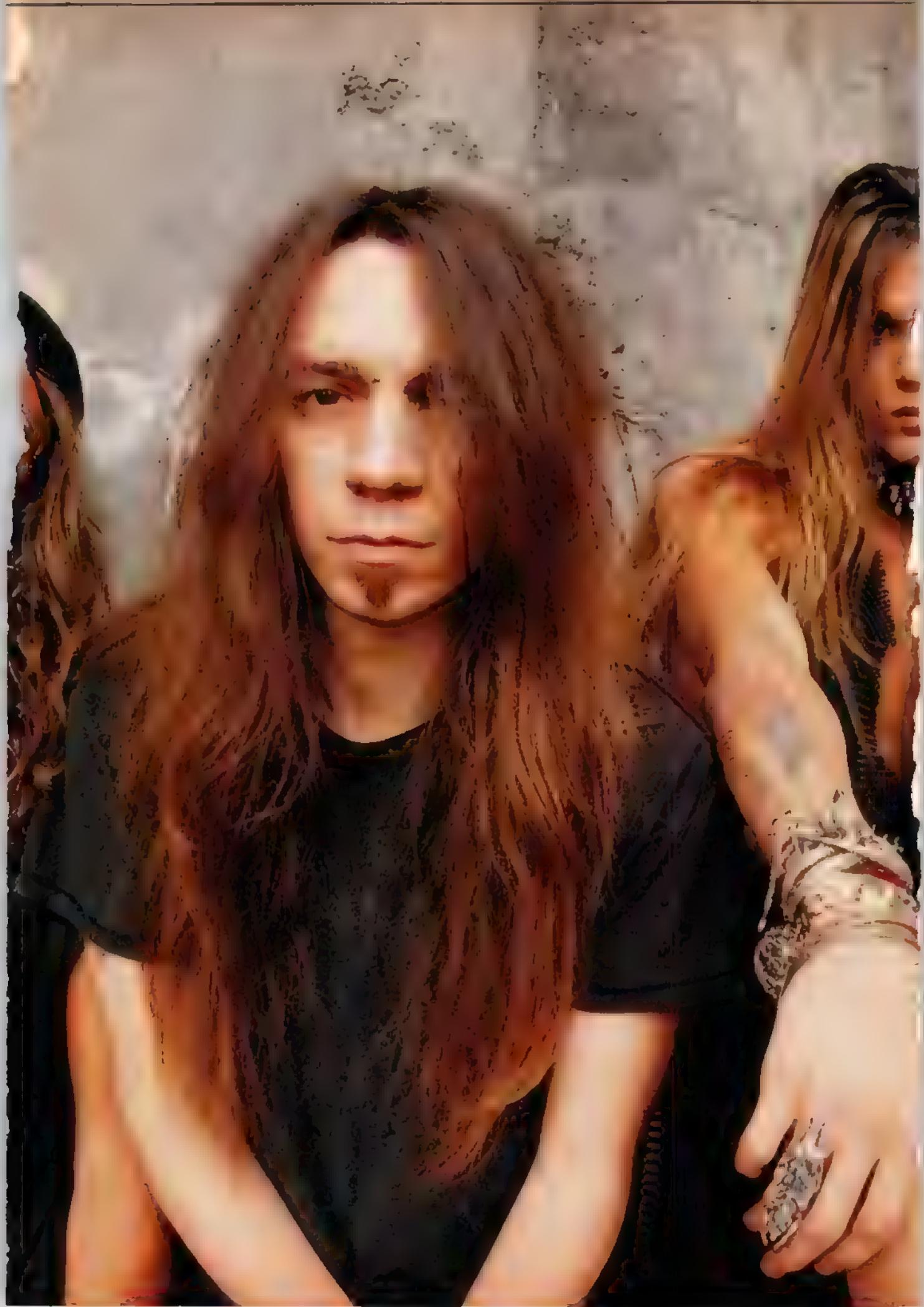
The appearance of the entire Skid Row band on our cover this month delivers a message to the GUITAR readership as well. Ever since we pioneered the use of guitar transcriptions back in 1983, we've been continually looking for ways to refine and upgrade the art form. With this issue, we believe we've made the next step, by publishing the entire score to Skid Row's "The Threat." You'll find drummer Rob Affuso's drum part, main songwriter Rachel Bolan's bass line, as well as thoughtful comments from Rob, Rachel, and lead singer Sebastian Bach on how all the pieces add up to something more than the sum of their parts. We hope our score of this song will bring another dimension to your guitar playing experience.

Skid Row has already added another dimension to their own experience, touring this summer with Guns N' Roses. To more fully experience *Slave to the Grind*, here is our five-man, three-transcriber, two-writer story.

--The Editors



BY BRUCE POLLOCK AND JOHN STIX





# SCOTTI HILL & DAVE "THE SNAKE" SABO / SKID ROW

Robert John

Were you surprised when you debuted at Number One on the charts? Up until you guys came out, there seemed to be a backlash against guitar rock, with rap and dance music leading the way.

SCOTTI: Everybody was saying that I said, 'Wait till our record comes out.' This happens every couple of years. Bands just have to stick to doing what they do. Now the Guns record is coming out. Our record is doing well. Van Halen is out, Metallica. It's going to be back to the way it was. When people start saying metal is dying and rap is coming in, I say they are just giving up. I'd be doing this if I was in a club band, playing music as heavy as I wanted. Why shouldn't we just do what we want? I think that's what people like about this band. Our sincerity is real because we came out with a heavy record.

Did you know the album would be heavier before you walked in to record?

SCOTTI: Yeah, because when we were down in the basement putting it together, it was turning out that way. The riffs were heavier. We also knew we wanted to sound heavier.

DAVE: In preproduction, a lot of our time was spent on finding the right tones as opposed to worrying about what we got in the studio. We tried using what we used on the first record. That didn't cut it. Michael had these Rivera amps that he used with Saigon Kick on their album, and we loved their sound. So when we finally got into the studio to do the record, we knew exactly what we had, and what we were dealing with, and we didn't have to screw around with anything else. The general consensus among the band members was you have to have a guitar-heavy album. The guitars have to be louder. They can't be within the mix somewhere. If the band intends on getting any heavier, the guitars and bass have to be loud and punchy-in-the-face. It's gotta be a fuller, fatter sound, and thumpy, almost on the edge of distorting.

SCOTTI: A heavy sound can be influenced by the effect you put on the guitar. If it's got a ton of reverb on it, it will take away the low end. Reverb duplicates the sound of a



bright room. It's as if you were standing far away from a speaker. When you stand close to a speaker, you can feel that low end in your chest. The guitar sound is a lot closer on this record.

Did you have a reference in mind?

DAVE: With guitars, a lot of it was, let's listen to albums that we love the guitar on, like *Master of Puppets*, or the first Van Halen record. Actually, the songs dictated it as well. For the solo on "Get the Fuck Out," I thought, 'Let's get that 70's twang sound,' so I used this '57 Les

Paul Jr. that Richie Sambora gave me. For the rhythm track to "Monkey Business," I thought of how much I love the guitar sound on *Master of Puppets*, so let's embellish upon it if we can. So we did.

SCOTTI: When we first sat down with Michael and talked about the whole thing and told him, this is what we want to achieve and what we don't want to achieve, we said 'We want the guitars to be louder. We don't want everything to be super ambient, but more upfront and loud.' And it is loud. We all had a

**guitar**



## SCOTTI HILL/DAVE "THE SNAKE" SABO

picture in our heads of what we wanted to sound like, and we were all pretty much on the same page  
**Could you have done this sound for the first record?**

SCOTTI: When we made the first record, we made the record we wanted to make. Rachel said something great. He said, "We went on tour the first year, and when we left, we were listening to AC/DC, and when we came home we were listening to the Cro-Mags." All we had ever done were demos. When we made the first record, and when you listen to it, it sounds like what we wanted to hear for our first record. We've changed. Our personal taste in music has changed over the past couple of years. The Pantera Cowboys from Hell album showed me there was another level I could go to. I wouldn't say it had an influence, because he's way out of my league. I can't play that stuff.

**How was your 'beat the demo' situation?**  
SCOTTI: We did one real demo. In pre-production, we had an 8-track in the room and we would record the rehearsals and listen to the songs at the end of the day. Then in December, we went in for a week and put everything down, to hear how it sounded. We demoed just about everything that's on the record, including two songs that didn't make the record. The record company heard it and said it was too heavy. We listened to the demo and decided what pieces were needed. For example, on "Chain Gang," we decided the guitars needed more twang in the chorus. Snake got his Jr. with the P90s and I got my Strat and put a little more twang into the chorus. There are songs on the record that weren't on the demo: "Quicksand Jesus," "Darkened Room," "Riot Act" and "The Threat." When I sat at home and listened to the demo, I was worried about beating it. It was great. It sounds better than our first record. I didn't think we were going to beat it. When we went in to do the record, I poured my heart out all over it. I couldn't be more happy with the way it turned out.

DAVE: I actually pulled three solos off the demo and used them on the album. "Slave to the Grind," "Chain Gang," and "Monkey Business." We did the demo in five days and we really dug a lot of stuff that was on there, and some of the stuff was wrong. But for me, personally, there were some magic moments. Why screw with it? I learned that this time around. It doesn't matter whether I played it on the demo or the record, if I played it on the demo, at least I played it. It's not like someone else did it. So why not fly it in?

**Were you in good shape for recording?**  
DAVE: We were really prepared. We had a clear idea about what we wanted to sound like, and what we wanted to

get across. On the first record, you really don't know what you're dealing with. Studio-itis. We really busted our balls in preproduction.

SCOTTI: I was ready. I was nervous about going in, thinking that I wasn't going to play good or I would have a creative block. But I was in a good state of mind to play. I was into my guitars. I gave them names. My Les Paul is called the Notstock. When I bought it, it was stock, and we did so much stuff to it, we put this tape on the headstock that says Not Stock. The Blue Jackson is called the Bluejay. That's on the record a lot. The way I picked my guitars for different songs was kind of like whichever one was closest to where I was standing when I had to grab a guitar. I played my Strat a lot on the record. Nine out of ten times I put that haphazard guitar down and picked up another one, but I never know which one to start with, unless there's a really set sound in my head. I love the black Stratocaster. Everything on "In a Darkened Room" is that black Fender. It's also in the Strat parts in "Creepshow," the beginning of "Quicksand Jesus," and the rhythm track on "Riot Act." I actually played part of it behind my back, with the neck pointing towards the floor. I started out traditionally and when the solo space came, I stopped to put the solo in later. Nobody was looking at me, so I swung the guitar around my back and finished the song. I just thought, 'It's rock, so I'll do this.' While I was playing it, in the control room, Michael was facing the opposite direction. I've started doing it onstage as well.

**"Darkened Room" doesn't sound like a Strat.**

SCOTTI: It's those Lace Sensor pickups and I'm using only the neck pickup. I started playing it in rehearsal and the guys thought it sounded great. That's the only guitar I'm allowed to play in that song.

**You mentioned the Rivera amp. Did you usually start with a Rivera amp and a certain guitar and then switch around?**

DAVE: We went through every guitar that I owned. Between me and Scotti, we went through at least 38 guitars to find the best combination.

SCOTTI: The main sound you hear for about 90% of the record is whatever guitar I decided to use that day, into Snake's Paul Rivera TBR-SL 120 watt head. I used the Rivera head through my heavy old Marshall cabinet. It's loaded with old G12 100 Celestions. We call that cabinet the Magic Box. I had no problem getting a tone. I copped a tone in about 20 minutes and I used it on the whole record.

DAVE: My main guitars are these two that Chris (Hofschneider) made for me, the Blackhawk guitars. They've got a

Les Paul Jr.'s cutaway, a Seymour Duncan JB pickup in the rear, and Hot Rails in the neck, a Floyd Rose, one volume, toggle switch. I also have a basic ESP. I couldn't even tell you what pickup is in it, but it sounds really good. I used that on a lot of the record, as well!

**Does the BBE make a big difference?**

SCOTTI: Oh yeah, I love those things. I got a whole bunch of them. They call it some kind of sonic maximizer. They just make your sound bigger. They give you more low end, more high end, more of everything you want. They make it sound so good I almost feel guilty about using it. It's all over the record and I use it live as well.

**Do you guys ever record at the same time?**

SCOTTI: No, Snake usually does his stuff in the early part of the day, because I sleep late. Then I would get up and play my part. In a lot of cases, we play the exact same riff, and in a lot of cases we don't. On "Slave to the Grind," he came in and played the part and I came in later in the afternoon and did my part. Then we came back the next day and did it over again, because it sounded too stiff. We felt we should play a little more sloppy after listening to it.

**What songs are you particularly proud of from a guitar player's point of view?**

DAVE: "The Threat." I'm really proud of that solo. In my opinion, it's the best thing I've ever done. I got a chance to stretch a little bit. It's the same story as "Sweet Little Sister." When I finished that solo, again, it was like high-five's. Michael gave me the push to go for it. He said, 'Show everyone what you're made of! Show yourself what you're made of.' That's the thing, constantly proving something to yourself.

SCOTTI: For me it's "In a Darkened Room." It's not because it's a ballad, but because I think I bled the most on that. I like playing the solos on the ballads because I like to bleed. I like "Riot Act," because it's a solo that intimidated me. It was an uptempo song, and I thought, 'What am I going to play?' It was almost like a Ramones song, so I should play something simple. I started it simple and wailed as best I could. I was pretty happy with the way it turned out. With "In a Darkened Room," I'm not only talking about the solos, I was also happy with the picking part that I came up with in the chorus, and the little things I do in the B verse. I felt really creative when I came up with that stuff. I was thinking that Skid Row doesn't have a keyboard and never will, but if we did and I was playing it, this is what I would play. That's an idea I picked up from a friend of mine a long time ago. He used to figure out Genesis keyboard parts on

*Continued on Page 88*

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*Continued from poster*

his guitar and he would learn all these weird chords by doing it. Listen to the little Strat parts I play at the beginning of 'Quicksand,' when Snake is playing acoustic I got really depressed about three days before I played that and the minute I finished it and listened to it and left the studio, I felt better. It was like I subconsciously put myself in a state of mind so I could bleed on the track.

DAVE: My piano lessons helped me out like you wouldn't believe. They gave me a new perspective on songwriting. There are so many different things that you can do when you know how to play piano—I don't know how to play piano, I

dabble. With "Waste of Time," for instance Bas came over to the house and he had this melody line. I sat down on the piano, and found out what chord he was at. It was like, "Oh my God, he's in C, but it's C minor!" Probably the hardest key to play on piano. It helped me come up with the B verse, musically and melodically. You look at music differently when you're on the piano. There's all these different inversions that you can't do on a guitar. "In a Darkened Room" was another song that the piano helped me out with greatly for developing melodies.

What's your favorite collaboration with Rachel?

DAVE: "Quicksand Jesus." That song just has a history all of its own to it, because it took so long to write! It took about three months to finish, and that's the longest we've ever spent on a song. It was hellacious. We couldn't agree on anything. Rachel had a really clear vision about what he thought the song should be, and I disagreed with it, and I was fighting him on it, and then one day I just sat there and said, "Okay, now I kinda see where you're coming from." We're not singers, and it takes Sebastian singing a song and doing what he does to bring it to life. I also love "Monkey Business," and I knew I was gonna love it, even in its infant stages, before the lyrics were written. I wrote that acoustic part initially. It's a Strat through a Music Man. That's how the song originated. Rachel really had to motivate me at the beginning stage, and then when I reached a lull in my writing, where I wasn't coming up with the riffs and whatnot, I'll never forget, I got a phone call from Bas one day, and he goes, "Dude, are you okay?" We had been writing and rehearsing for about a month or two, and I go, "Yeah, I'm all right; what's the matter?" And he goes, "Well, I gotta talk to you about something." I go, "What's the matter?" And he goes, "I don't know how to tell you this, but you're not coming up with the killer riffs like you used to." I'm like, "Really?" He's like, "Yeah, I don't know what it is. If anything's wrong, talk to me about it. What's the matter?" And I was like, "I don't know. I really don't know what's the matter. I guess I hit a lull or something. It's bothering me a little bit," cause I had realized that I hit a lull, but you never admit that to anybody else. Finally he said, "Look, dude, I love everything you do; I know what you're capable of. Give us more of it! It's your obligation to this band." And it's like, that lit a fire underneath my ass like you wouldn't believe. I thought, 'What if I can't?' But I knew that I could. You've got to search deep within yourself. So I came up with "The Threat," the riff to "Quicksand Jesus," and "In a Darkened Room."

What about other guitarists? Has there been anything in the last year or so that you also felt gave you a kick in the ass to pick up the guitar?

DAVE. There have been a few. When Michael played me the Saigon Kick record, I really loved Jason Becker's playing. I'll put on Zakk's record with Ozzy, and I'll be like, 'Just listen to him play!' And then, because of him, I'll throw on a Lynyrd Skynyrd record, and it freaks me out, because it brings me back. I had forgotten how cool a lot of that music was. Street Survivors is one of my favorite albums of all time. The guitarist in

*Continued on Page 93*

The advertisement features a large, stylized title "Kelly Nickels' music starts here." above a black and white photo of a person with dark hair. To the right of the photo is a block of text: "Laying down the bottom for L.A. Guns' Hollywood sound and style, Kelly counts on his Fender 1000 bass strings." Below the photo is a box of Fender 1000/045 stainless steel roundwound strings. The box is black with red and white text. It says "1000/045", "STAINLESS STEEL ROUNDWOUND .045 SCALE", "Fender", "Now, Standard on all Fender Contemporary and Standard Basses", and "STRINGS". At the bottom of the box, it shows the string gauges: .045, .065, .080, and .105. The background of the ad is a colorful, abstract gradient.



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# SEBASTIAN BACH / SKID ROW

BY BRUCE POLLOCK AND JOHN STIX

Singing's like playing an instrument cause your voice is like a muscle, so if you come off the road and don't sing for two months, your voice goes away. Before I go in to make a record, I go through four or five hours of singing a day, for five days a week, just to get my pipes back. I have a warm-up tape that's about an hour long. It starts out with low singing, say Jimi Hendrix' "Little Wing," just to get the pipes going. Then, it goes up through some Journey, up through weird stuff like Seals & Croft and by the end of the tape, I'm singing Judas Priest songs. It's just like lifting weights. You don't walk in and bench press 300 pounds. It takes a while to be able to hit those screams with power and sustain. I don't really know about theory. I know how to keep my voice. I know how to sing from my diaphragm. I know how to not strain. When I come offstage, I can still sing and because I sing properly it doesn't even feel like I sang a set. Some singers can't talk, and they have to bathe their voice in eucalyptus leaves. I've never had that problem.

I took vocal training for about four years. I studied in Toronto for a year, then came down to New York and worked with Don Lawrence, who's a really talented vocal teacher. He taught me all the vocalization stuff, like doing scales as a warm-up. But to me, singing is an emotion, so I didn't get off on just singing scales. I tried to play guitar when I was 13. I took lessons for a couple of years but I can sing a lot better than I could ever play guitar. I was a lead soprano when I was about eight. I used to sing in front of the congregation all by myself sometimes, so maybe that's where I got the performing bug. I always loved to sing. Then I played in my first rock group when I was about 14 and suddenly the tall, geeky kid that nobody wanted to talk to had more friends than anybody else—when he went up onstage.

My big song was "Beyond the Realms of Death," by Judas Priest, from the *Stained Class* record. Either that, or the Police's "Walking on the Moon." I went to this private school, and everybody thought Sting was the ultimate singer and I'd go, "I can sing that, too." They'd go, "No you can't." So we'd go up to my room and I'd sing it. I used to imitate Rob Halford. Not the super-highs, but I had the same tone as him, and the more years I sang, the higher my range got, so I would try to sing all day. I'd come



home from school and sing and sing and sing, and I wouldn't be able to get the high ones. My mom would come upstairs, "Are you hurting yourself?" I'd sound like a dead cat, but I didn't care, because all my other buddies would be playing stickball, and I'd be going, "You guys just wait." By the time I was about 20, my voice started really getting to where I wanted it to be. Not a lot of people realize it, but the peak time for the male voice is something like the age of 48. Guys like Tyler and Halford get more insane with each record, because that's the peak time for it.

I like the Rob Halford vocal sound the way he puts reverb on the high notes coming down, like I do on the end of "18

and Life," when I hit a scream, and it goes a little flat, trailing off into a dissonant chord at the end. In "Monkey Business," I was going to a Dan McCafferty/Nazareth sound. Usually, I do what I think is right for the song. I would like to think that I have many different voices. As my career goes on, I'm gonna expand the sound of each voice. My favorite bands are bands that reinvent themselves each year. I like that level of excitement and danger.

I'd always written my own songs, but by the time I joined Skid Row, I didn't think that I had a song that was better than any of the songs that were on our first record. When we came off the road

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## SCOTTI HILL/DAVE "THE SNAKE" SABO

Continued from Page 88

Pantera has definitely been an influence on me as well. I think he's a fantastic guitar player. Scotti is just a psycho with it. I love the record, too. I've been rediscovering Angus Young again. He's a force that will not die. He's phenomenal. SCOTTI Eric Johnson's "Cliffs of Dover" is some of the most beautiful playing I have heard in years. I'd love to be able to play like that, even just for a day. He was playing the Stone Pony and I stood outside and listened to his soundcheck. I didn't go in. I just stood outside and the music he was playing all by himself through the P.A. without the band had me screaming. I'd say a monster riff would be "Cowboys from Hell," by Pantera. That guitar sound is monstrous. I wish I came up with that riff. I also started listening to the Cure. When we were in Florida, my favorite place to hang out was this alternative place called the Reunion Room. It was cool, and I just found myself digging some of the music. It creates a whole different vibe than if you were listening to Aerosmith. I love Aerosmith, but if I was home, drinking a bottle of wine, and I had my candles lit, chances are I'd put on the Cure. I've always tried to be open-minded about music.

Who plays what on this record?

SCOTTI: It's as if you were looking at us onstage. My guitar is over on the right and Snake is over on the left. In "Monkey Business," Snake plays the clean parts on the beginning and bridge and the solo. We both do all the heavy stuff. Snake plays the solo to "Slave to the Grind," "The Threat," "Psycho Love" and "Get the Fuck Out." I play the solo on "Quicksand Jesus;" he plays the acoustic guitar. On "Chain Gang," the first four bars are Snake, the second eight are me, and the following four are Snake. On "Creepshow," I do the Strat parts and solo. I do "Riot Act" and "In a Darkened Room." On "Mudkicker," the intro guitar and solo is me and there is a harmony deal with both of us. "Wasted Time" and "Beggar's Day" are me. We haven't played all of it live yet. I like to play "The Threat." I play my Les Paul on that song and it's a fun change of pace. Speaking of pace, how does your live playing compare to the tempo of the album?

DAVE: If you're sitting there on a stool things are easy. But when you're in front of 20,000 people and your intensity level is at an all-time high, your adrenaline is flowing like crazy and you're just running all over the place, you still have to be conscious of performing the song accurately. You just can't sit there and be sloppy, where everything is inaudible.

You still have to be able to go out there and play the song to the best of your ability, but yet, when we're onstage, it's like a frenzy. You have to find the balance.

SCOTTI: We're a lot more tempo-conscious this year. Last year we used to play everything so fast, and this year we're playing everything pretty much on-target, but I don't think that's a learning thing. I think that's just a conscious thing. I've seen bands where the drummer will play to a click and they'll play the songs at the exact same tempo as on the record. But the energy level in the room's so high, that when they play the tempo on the record, it feels slow. But we're not Indy-500 anymore. We never claimed to sound great live, but I think we're playing a lot better.

DAVE: It had a lot to do with listening back to tapes and going, 'That's awful!' At the time, we didn't think it was awful. As you grow, and your band gets better, you realize new things. We spent 17 months out on the road and I think our best playing of that whole time was at the end, when we were on tour with Aerosmith. You listen to those tapes and compare them to what happened the year before that, and you're like, 'Oh, that was terrible,' but now, I can still

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MICHAEL ANTHONY VAN HALEN . KEITH AIRD THEN JERICHO . JOHN AVILA QINGO BOINGO . JOEY VERA  
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# RACHEL BOLAN / SKID ROW

BY BRUCE POLLOCK AND JOHN STIX

The first time I saw a bass was in a picture of Gene Simmons, from *Kiss Alive*. I didn't know what a bass was. I just saw this guy with batwings, spitting blood and breathing fire, and I said, "I wanna do what he does!" Gene Simmons and Paul McCartney were my two biggest influences. Graham Maby, Joe Jackson's bass player, is definitely another of my biggest influences. I actually met him. I was never so star-struck in my life. I met him down at the Kramer plant when I got my first Spector, built by Chris Hofschnieder. There was this guy sitting there jamming. I had seen Joe Jackson a few times, but never close enough to see what Graham looked like. So I leaned over to Chris and asked, "Who's that dude? He's really good." Chris goes, "It's Graham Maby." And I was like, "WHAT?!" I was like, "Dude, I can't explain how much you influenced my playing," and I was just going through every song, and he's like, "I don't even remember that stuff anymore."

I've been a bass player since the get-go. I think the first song I actually learned how to play and sing was "Space Truckin'," by Deep Purple. That's a great bass song. I figured it out off the record, and then I played it, and started to sing. It was very frustrating cause I was like, "Damn, I want to sing this and play at the same time!" I didn't even have an amp for much of the first year that I had a bass. I sat there with the headstock against my closet door. It was a Coral Wasp bass. I eventually sold it, and kept going, picking off the bass lines and singing along. It was really weird, but I didn't know any different until I started learning how to play a few chords.

When I was 16, Foreplay was a huge club cover band on the Jersey circuit and they asked me to join the band, 'cause their bass player had joined the Navy. When you're 16 years old and you've just been playing backyard barbecues and these guys, who were like eight years older, ask you to join the band—that's a big break! When I turned 17, I began to realize, from being on the club circuit, that playing covers is like the same scene every night. I put together this heavy metal cover band. I was in a few punk bands before that and we did covers of the Ramones, Sex Pistols, Plasmatics. I liked anything that was different, aggressive, or new wave just in that it upset people so



much. At the time when the Grateful Dead were at a peak, new wave was so opposite of that, I was like, "Hey, I'm in! As long as it ain't normal." Now I'm into Art of Noise, Missing Persons, Lene Lovich. Practically the only music I don't listen to is classical, or country & western, disco, and rap. But I listen to a lot of bizarre things. I love to sit down when a song really grabs me, and learn it off the record. A lot of Bowie's stuff does that for me. I'll sit down and watch his passages. It's so ridiculously simple sometimes, and I'll be like, "How come I didn't see that?" I'm influenced by Bowie lyrically. "Quicksand Jesus" may be the closest thing to it, but it's not really

I write a lot of the lyrics in Skid Row, and in a lot of cases, Snake writes a lot

of the music. We probably go 60-40 or 70-30, me to him, on the lyrics, and then almost 50-50 on the music. I remember exactly where I was when I wrote the riff to "Here I Am." It was two weeks before we went to do the record. I was in my old apartment in Long Branch and I was sitting there doing something out of the ordinary—I was actually practicing. I was watching TV, too, and I just started dicking around with a riff. "Piece of Me" is another one of my riffs. Snake and I were writing a different song, and he went to take a piss, and I came up with the riff and half the song before he came back. "Creepshow" is pretty much mine. It was inspired by a drum-beat that Rob was playing at rehearsal. *Continued on Page 100*

Photo: John

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listen back to the Aerosmith tapes and go, 'Yeah, we played pretty damn good.' This year, we're going out with the songs being structurally different, and being a bit more commanding of our ability. We wanted everything to be sitting as well as it could be in the pocket, and one of the things that we decided to do is figure out what tempos felt the best in a live setting. Sometimes we were playing onstage and the tempo's going to be a little bit faster or a little bit slower, depending on the mood. So we got a clearer idea about what the tempos were. Rob's got this thing called the Beat Bug.

SCOTTI: The Beat Bug gives you a number. It will read a number on your snare drum and record the time between the hits. If the number speeds up or slows down, that means that's what you're doing. You can deliberately speed up in parts of songs, which we did in some of the choruses.

DAVE: Rob was a bit hesitant to use it at first, 'cause it was a case of getting used to something, and now he's the best. If you feel something slowing, all he's got to do is look at his snare drum and see where he's at, and correct the tempo without anyone noticing.

What gear do you have on the road?

DAVE: I have 12 Rivera cabinets. Mine and Scotti's set-ups are basically the same, but I have a little bit more signal processing gear than he does. I've got two Rivera heads, the 120-watters. I have the Nady wireless. I have a DigiTech GSP-128, which I use for this preset in there. I think me and Scotti both use the same one. It's like a reverb, a slight delay, and a little bit of chorus. It's got EQ on it, where they beef up the bottom end a little bit, as well. I use that on all my raunch settings. I also have this Flash unit I use in conjunction with a MIDI mitigator pedal. My guitar tech steps on this MIDI mitigator whenever I need a sandwiching of sound, say, going from the intro of "Monkey Business" into the heavy part. I don't have to worry about that. The reason I had to get the MIDI mitigator is that there are a lot more changes on this new record than were on the first record. In "Psycho Love," in the middle part, where it's got this balls-out guitar, all of a sudden we go to the bridge, and it's this really eerie, layered, chorus guitar sound. I had to be able to pull that off live somehow. But the only thing that I have on the floor in front of me is a Boss overdrive pedal. And what's your main guitar for playing live?

DAVE: The same ones I used on the record. The Vreeble, which is a guitar that Chris made for me, for basically all the really heavy stuff, the two Blackhawk guitars, and the white ESP.

Has playing with Guns N' Roses influenced you at all?

DAVE: Slash and Izzy are one of those great guitar duos. Izzy's really solid in his playing with the rhythm section, but he's a loose player. He reminds me so much of Keith Richards in his style. He's got this really loose right hand when he's strumming, whereas I have a really tight right hand. I'm always chugging on the low E, or low D, and he's just loose and open. Slash is such a tasty guitar player. He's so talented. He's an original, in my book. I've watched Slash do his solo, and he's totally emotional. His choice of notes is almost insane. It's beautiful. I never realized how good a player he was until I came out here. I mean, I've always loved Slash's playing on records and stuff like that, but just to watch him play—his choice of notes is choice!

SCOTTI: Slash is a great guitar player. Since we've been out here, I've heard him play styles that I've never heard on record. He's a lot more of a melodic player than I thought he was. He is very bluesy, but, man, he is so melodic. He can shred, too.

Do you guys play guitar together outside of the band?

SCOTTI: Not really. We play in the dressing room. We don't play together—we all sit in our own space and everyone does what they're doing. I've got a Tele that I play in the dressing room. Once in a while, he'll come over and say, check this out, look at what I learned how to do, or, listen to this riff. We always share riffs with each other, but we don't sit around and jam that much. We used to do it quite a bit. When we worked at the music store, we used to pick up acoustics and pretend we were jazz players. He would show me chords I couldn't play, and I would have to try to play them.

DAVE: Scotti got to the point where he didn't play back solos for me because I would be doing cartwheels in the studio, going, "That's amazing!" I really get off on the guy's playing. I'm probably his biggest fan. Last night I was trying out this new Gibson in the dressing room, and I started playing this riff, and Bas is sittin' there and he goes, "That's really cool, man. You got that on tape?" I had put it on tape a couple days before, on a Dictaphone. But that's the indication of whether something is cool or not. If you're playing something and no one mentions a word, then you're like, "Hmm. Okay. Next."

**SKID ROW**

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# ROB AFFUSO / SKID ROW

BY BRUCE POLLOCK AND JOHN STIX

I always like to say that the drummer is the driver of the band, and the band is the passenger. I've seen drummers who have amazing chops, and can do amazing drum solos that'll blow you out of your seat, and then they get with a band, and they're all over the place. They just don't hold the bottom down. In this band, Snake and I play off each other a lot, especially live. It's kind of like in a big band, how the drummer would accent with the horn section. I do that with Snake, and keep the bottom down with Rachel.

The studio's a lot different from the live performance, and you may be an exciting drummer, good to watch, and you might have some neat licks that you do, but if you can't really do the pushing and the pulling that's required in the studio to make a song work, by then it might be too late to learn, because your band's going on to do an album, and you don't have time. I can even say that about our band. Through the first album, everyone was real critical of the drums, and I felt that I was always under the microscope, because everything was based around the drums, so it had to be perfect. I think I held back a little bit, so as not to make any mistakes. Now, I have this little P.A. set up. I have a drum machine with a cowbell click, really loud, right near me, so I can groove to it, and I work on being a steady player just hanging with the click. A lot of people can't work with the click, and they fall to pieces. 'Play to a metronome' teachers told me, all the time—I just couldn't be bothered. I definitely wish I had done it more.

One of my influences is Phil Rudd, the drummer from AC/DC, although I didn't appreciate him until I was older. When I was younger I always thought, 'My god, that's so simple, anyone can do that.' Now, since our musical style is similar to theirs, I understand how difficult it is to push the song and yet still keep the backbeat. There's a lot involved, learning how to groove hard, how to push the song with the hi-hat or the ride, yet hold back on the backbeat with the snare. A lot of times, you tend to hold back on the hi-hat figures or the ride figures when you're playing on the back of the beat. In order to really drive the song, you have to be right on or in front of the beat, and then put the snare on the back beat. I didn't understand that, and wasn't able to do it until two years ago. I



was into a progressive rock style. I was into playing these weird fills, odd times—how many notes you can play within a measure? And then I realized how important the actual groove is. That's what Skid Row is based on.

Snake and Rachel are usually the songwriters, so they'll come in with an idea: it's never a whole piece, it's usually a chorus and a verse, and then I'll put something down that might hold the bottom down, to make the song groove. I have to understand what kind of feel they're feeling. Once Snake wrote a song and he was playing it half time. He wanted me to play it half time, but I tried it double time, and it really brought the song to life. That's just something I heard as a drummer; I changed the

whole feel of the song. If I do it and they don't like it, we won't keep it.

We try to be the innovators, instead of the followers. Not that we have this tremendously different drum sound, but I think in Skid Row we have a unique drum sound. On "Wasted Time," if you listen, we come in on a B verse, go to the chorus, and then come back into a verse. The drum beat could have been very, very common. It could have been a stupid, ballad drum beat. That's what it really called for, but we chose to put something different in there, just to get away from that typical rock ballad feel. I think it worked, 'cause I did some off things between the bass drum, the hi-hat, and snare drum—just so it wouldn't

*Continued on Page 100*

Robert John

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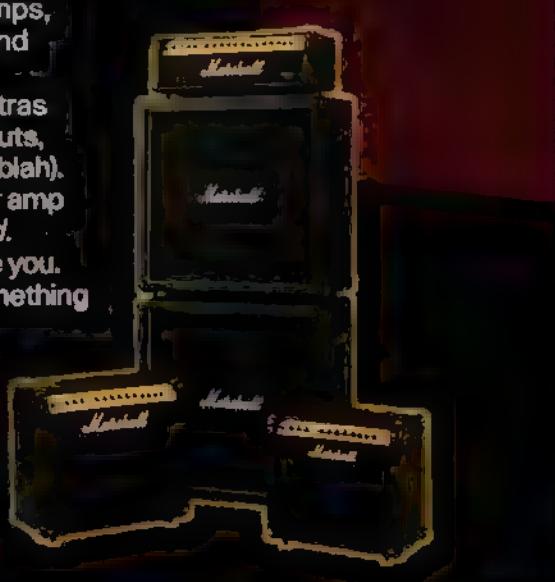
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**ROB AFUSO**

*Continued from Page 98*

be typical. On "Monkey Business," I played the cowbell with my right hand and the hi-hat with the left, so I switched on and off. I think "Chain Gang" is one of the strongest groove tunes on the album. In the chorus, I do a quarter note pattern on the bell, and I reach over with my left hand on the end of four, and do an eighth note with the left hand on the cymbal. My job on "Threat" was to make that song as big and powerful as I could. The drum part is really wide open. "Psycho" has a lot of grace notes on the snare drum that aren't evident. You can probably hear them if you listen to the CD. It's a really neat drum pattern between the snare and the bass drum. It's almost like a cyclical kind of thing, back and forth.

I think my tuning is unique, as well. What I do is, I subconsciously tune the drums to thirds, and then I always tighten the top head tighter than the bottom head. I keep the bottom head slightly tuned down, so it vibrates more than the top, and it allows the drum to resonate. If you tighten the heads too much, you choke the tuning and the natural sound of the drum. Right now I use Pearl drums, and I use Sabian cymbals. I usually use the maple shells live. I actually used birch shells in the studio. The birch shells have a brighter sound to them, and it was more the sound that I wanted in the studio; however, at live shows the warmth of the maple drums makes for a real big sound. I can get the attack through the P.A. on the maple drums, the birch doesn't have the depth that the maples do, and the attack is really what I'm looking for. In the studio, we wanted to get a real strong drum sound. We wanted the presence of the drums to be felt on all the songs, as opposed to just being the backbeat. □

**RACHEL BOLAN**

*Continued from Page 94*

On this record, I used this old Fender P Bass on every song. As a matter of fact, on "The Ballad," I just ran completely direct, one cord, that's it, boom. For the road, I've got a 12-string bass, a double-neck bass with a 4-string and a 12-string which I use in "Psycho Love." I used a 4-string for the whole thing, and then overdubbed the 12-string in the breakdown, and I wanted to be able to do it live. I have five Spectors with EMGs out with me, and that's it. My rig had four Dynacoustic cabinets, which come from this company out of New Jersey. He builds my cabinets for me, with EV speakers. There were two 15's and eight 10's. I used one Gallien-Krueger RB 800 and then I ran through a

*Continued on Page 136*

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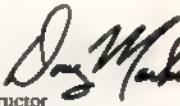
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**THE THREAT**  
As Recorded by Skid Row  
(From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan  
and Dave 'The Snake' Sabo

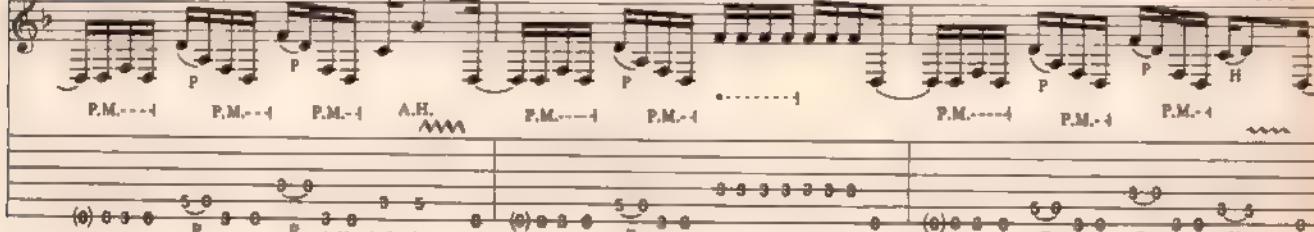
⑥ = D      

Moderate Rock  $\text{♩} = 115$

Intro N.C. Gtr. I



A.H. (15ma)  Gtrs. I&II Rhy. Fig. I



(e) 0 0 0 0 5 0 9 0 P A.H. pitch: A

\*Random artificial harmonics produced by moving the pick from over the pickup toward the neck.

w/Rhy. Fill 1A  
(end Rhy. Fig. 1) 

Rhy. Fill 1A  
Gtr. II (cont. in slashes)



Gtr. II  
1st, 2nd Verses

1. Well, I've been con - vict - ed  
2. See additional lyrics

sl.

(3)

sl.

tarred and feath - ered like a pip - er on a kill - ing spree, and felt the an - ger

GS

CS DSv

(3)

sl.

(3)

sl.

(cont. in notation)

D open GS F5

of gen - er - a - tions, and been a tar - get for the cheap shots of au - thor - i - ty

GS

F5v

pick slide

(3)

5 (3) 5 (3) 10 10 10 5

Pre-chorus  
3rd time substitute Rhy. Fill 4  
D5 F5 F#5 G5 F5 N.C.

So you think you cut me down to size

Gtr. I

P.M. P.M. P.M. A.H. (15ma) P P A.H. PM-1 semi-harm. P.M. P.M.

Gtr. II

P.P. A.H. pitch. G sl. sl. sl. sl. P.M.-

\*3rd time chord is struck, not tied.

2nd time substitute Rhy. Fill 2  
3rd time substitute Rhy. Fill 5

F5 DS F5 F#5 G5 F5 N.C.

Well, there's some-thin' you should re - al - ize. It's

P.M. semi-harm. P.M. P.M.

Full grad. bend Full P.M.

Rhy. Fill 2

Gtr. I Full P.H. P.M. 4 Full

12 10 12 10 10 10

(0) 0 0 P H

Rhy. Fill 4

Gtr. I P sl. P sl.

12 10 12 12 3 4 5 3

Rhy. Fill 5 A.H. 1½ (3va)

Gtr. I P.M. 4 A.H. 1½ grad. bend 1½

10 10 15 10 9

3rd time substitute Rhy. Fill 6

F5 D5 F5 F#5 G5 F5

2nd time substitute Rhy. Fill 3  
3rd time substitute Rhy. Fills 7 & 7A  
CS

gon-na take more than a break in the law...  
to make me smile... pret-ty for the

semi-harm.

P.M. P.M. P.M.

(6) 0 0 0 0 0 0 0 | 10 10 7 7 3 4 5 6 5 | 5  
0 0 0 0 0 0 0 | 10 10 7 7 3 4 5 6 5 | 5

(6) 0 0 0 0 0 0 0 | 10 10 7 7 3 4 5 6 5 | 5  
0 0 0 0 0 0 0 | 10 10 7 7 3 4 5 6 5 | 5

Rhy. Fill 3

CS  
Gtr. I

A.H.  
(15ma)

A.H.

A.H. pitch G

Rhy. Fill 7

Gtr. 1 C5 G5

*pick slides*

CS N.C. CS Bb5 NC FS N.C.  
 won't bleed. The end of sac - ri - fice is a threat to so - ci - e - ty.  
 sl. P. sl. P.M.-----4 P.M.-----4 P.M.-----4  
 5 5 5 5 | 5 3 5 3 |  
 0 0 0 0 | 0 0 0 0 |  
 0 0 0 0 | 0 0 0 0 |  
 0 0 0 0 | 0 0 0 0 |  
 0 0 0 0 | 0 0 0 0 |

D5 N.C. C5 N.C.

Hard line, ... you'll see ...

P.M. P.M.

sl. sl. P P

7 7 5 5  
7 7 5 5  
5 5 5 5  
5 5 5 5

0 2 0 0 3 0 5 0 0  
0 2 0 0 3 0 5 0 0

sl. P sl. P

**To Coda 1.**

C5 Bb5 N.C. Once you've made your mark, you've made a threat to so - ci - e - ty, (end Rhy. Fig. 2)

P.M. P.M.

w/Rhy. Fig. 1 w/Rhy. Fills 1 & 1A D5

Both DS gtrs DS DS

2. F5 N.C. G5 threat to so - ci - e - ty, (cont in slashes) P.M.

F5 D5 F5 DS F5 D5

Guitar solo F5 Gtr. II

Huh! Open Sfr. G 3fr. 1/4 open Ow! 5fr. 3fr. 1/4

Gtr. I Full sl. 1½ grad. release A.H. sl. (15ma) Full A.H. Full

A.H. pitch G

This image shows a complex musical score for electric guitar, likely a tablature or a hybrid system. It consists of six staves of music, each with a different set of markings and techniques. The top staff uses standard notation with various techniques like slurs, grace notes, and dynamic markings. The bottom staves provide fingerings and string indications for each hand. The score includes sections labeled 'open D', 'P.M.', 'A.H.', 'Sfr. G', 'F5', 'Full', 'C5', 'A.H. (15ma)', 'A.H. pitch P#', 'H.P.', 'P', 'TPH', 'TP', 'trem. pick', 'DSV', 'A.H. (8va)', 'A.H.', 'H.P.', 'H', 'Full', '3', '5', 'H', 'don't pick', 'D.S.al Coda', and 'Full'.

### *Additional Lyrics*

2. I wasn't put here to be treated  
Like some disease you hoped would go away if left alone.  
Yeah, you can sweep me under the carpet,  
But I'll still infect your need to use me as a steppin' stone. (*To Pre-chorus*)

Music Key	
HH	open hi-hat
TT	Ride
SD	Ride bell
FT	Crash
BD1	
HH w/ foot	
BD2	

strike hi-hat  
open, then  
close with foot  
on beat indicated  
by slur.

# DRUM LINE FOR THE THREAT

As Recorded by Skid Row  
(From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan  
and Dave 'The Snake' Sabo

Moderate Rock = 115

Intro

The intro section consists of two staves of musical notation. The top staff is labeled "Synth toms-----" and shows a pattern of eighth-note strokes. The bottom staff shows a continuous pattern of eighth-note strokes across its length.

1st Verse

The 1st Verse section consists of two staves of musical notation. The top staff shows a pattern of eighth-note strokes. The bottom staff shows a continuous pattern of eighth-note strokes across its length.

Pre-chorus

The Pre-chorus section consists of two staves of musical notation. The top staff shows a pattern of eighth-note strokes. The bottom staff shows a continuous pattern of eighth-note strokes across its length.

Chorus

The Chorus section consists of two staves of musical notation. The top staff shows a pattern of eighth-note strokes. The bottom staff shows a continuous pattern of eighth-note strokes across its length.

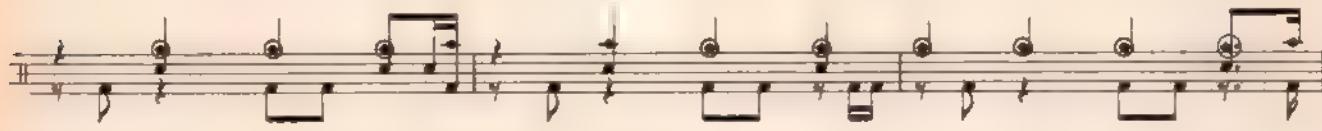
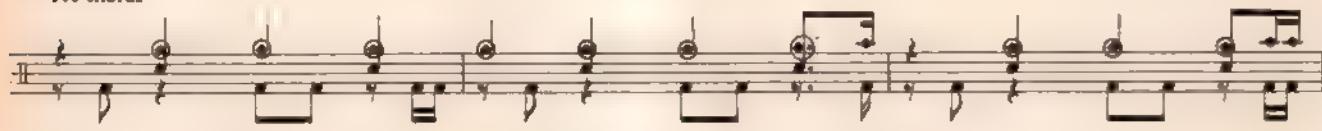
This section consists of two staves of musical notation. The top staff shows a pattern of eighth-note strokes. The bottom staff shows a continuous pattern of eighth-note strokes across its length.



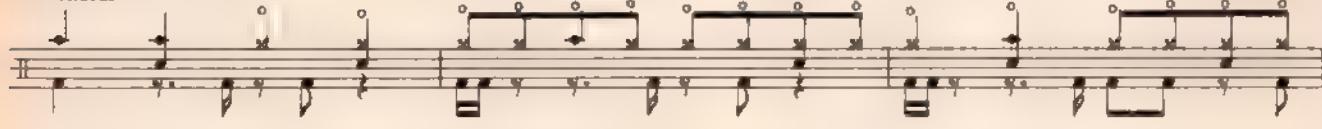
2nd Verse



Pre-chorus



Chorus



Gtr. solo



This sheet music page contains two distinct sections of guitar tablature:

- Pre-chorus:** The first section consists of four lines of tablature. It features a repeating pattern of eighth-note chords (e.g., E, A, D, G) followed by sixteenth-note patterns. The tablature includes vertical bar lines and horizontal measure lines.
- Chorus:** The second section begins with a single line of tablature, which then repeats three more times. This section introduces open strings (A, D, G) and includes various rhythmic patterns such as eighth-note chords, sixteenth-note chords, and sixteenth-note fills.

BASS LINE FOR  
**THE THREAT**  
As Recorded by Skid Row  
(From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan  
and Dave 'The Snake' Sabo

Tune down:

C = D

Moderate Rock  $\text{♩} = 115$

Intro      3      N.C.      sl      N.C.

slap w/thumb-----|

1st, 2nd Verses      D5      G5 F5

I. Well, I've been con-vict-ed (etc.)  
2. I was-n't put here (etc.)

G5      C5      D5      G5 F5

(0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0

Pre-chorus      C5      F5 %      D5      F5 F#5 G5 F5 N.C.      F5 >

(0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0

D5 F5 F#5 G5 F5 N.C.      F5 > 2      D5 F5 F#5 G5 F5

(0) 5 6 3 4 5 9 0 (0) 0 5 5 5 5 5 5 3 (0) 2 5 5 5 5 5 5 5 (0) 0 5 0 3 4 6 0

Play Fill 1 2nd time

CS G5 N.C. Chorus D5 N.C.

C5 N.C. CS Bb5 N.C. F5 N.C. D5 N.C.

won't bleed... (etc.) sim.

3rd time to Coda

C5 N.C. CS Bb5 N.C. F5 N.C. N.C.

sl. P H >

sl. sl. P H >

sl. sl. P H >

2. F5 N.C. G5 D5 F5 D5 F5 D5 F5 D5

Fill 1



Tablature Explanation Page 33

# BAD TO THE BONE

**As Recorded by George Thorogood and the Destroyers**  
(From the album BAD TO THE BONE/EMI Records)

Moderate Shuffle  $\downarrow \approx 100$

(Band tacet)

\*Open G tuning:  $\textcircled{1} = \text{B}$ ,  $\textcircled{2} = \text{G}$ ,  $\textcircled{3} = \text{D}$ ,  $\textcircled{4} = \text{G}$ ,  $\textcircled{5} = \text{B}$ ,  $\textcircled{6} = \text{D}$

*Words and Music by George Thorogood*

\*Sounds 1/4 tone higher.

C G B<sup>b</sup>

1st Verse

G NC

Know on the day I was born, \_\_\_\_\_

(Gtr. tacet)

Guitar Tab (bottom staff):

0	11	11	11	11	11
0	11	11	11	11	11
0	11	11	11	11	11
0	11	11	11	11	11
0	11	11	11	11	11

The head nurse spoke up, said, "Leave this one a - lone." She could tell right a - way.

that I was bad to the bone. Bad to the bone. Bad to the bone.

Riff A..... Riff A1.....

w/Riff A1 (4 times)

G C G Bb G C G Bb G C G Bb G

B - b - b - b - b - b - b - bad, b - b - b - b - b - b - b - bad, B - b - b - b - b - b - b - bad,

G C G Bb G N.C.

bad to the bone.. I broke a thou - sand hearts be - fore I met you.

(Gtr. tacet)

I'll break a thou-sand more, ba - by, be - fore I am through.. I wan-na be yours.. pret - ty ba - by,

w/Riff A w/Riff A1 (4 times)

yours 'an yours a - lone. I'm here to tell you, hon - ey, that I'm bad to the bone.

G C G Bb G C G Bb G

Bad to the bone. B - b - b - b - b - b - bad. b - b - b - b - b - b - bad.



3rd Verse  
G N.C.

I make a rich wom - an beg. an' I make a good wom - an steal. \_\_\_\_\_

(Gtr. tacet)

I make an old... wom-an blush... an' I make a young girl squeal...

w/Riff A

I wan-na be yours, pret-ty ba-by, yours an' yours.. a - lone.\_\_\_\_ I'm here to tell you, hon - ey.

w/Riff A1 (3 times)

G C G B<sub>b</sub> C G B<sub>b</sub>

that I'm bad to the bone. B - b - b - b - b - b - b - bad.\_\_\_\_

G CGB<sub>b</sub> w/Riff A2 G CGB<sub>b</sub> G C G B<sub>b</sub>

B-b-b-b-b-b - bad... B-b-b - b-b-b-b-bad... Bad to the bone.

Sax solo  
G C G B<sub>b</sub>

G C G B<sub>b</sub> G C G B<sub>b</sub>

let ring (w/o slide--)

sl. sl. sl. sl.



Guitar tablature for a G7 chord followed by a sixteenth-note run. The first measure shows a G7 chord (B, D, G, B) with a grace note. The second measure consists of a continuous sixteenth-note run from the 12th fret of the 6th string down to the 5th fret of the 1st string, ending with a fermata.

(w/o slide)

A musical score for a band or orchestra. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures. The first measure has a dotted half note followed by a eighth-note triplet. The second measure has a eighth-note triplet followed by a dotted half note. The third measure has a eighth-note triplet followed by a eighth-note triplet. The fourth measure has a eighth-note triplet followed by a eighth-note triplet. The fifth measure has a eighth-note triplet followed by a eighth-note triplet. The sixth measure has a eighth-note triplet followed by a eighth-note triplet. The bottom staff shows lyrics: "kings an' queens step a side." followed by a blank line, "Ev-'ry woman I meet," and "huh, huh." The music is written in a style that suggests it might be a march or a dance tune.

they all stay sat - is - fied. \_\_\_\_\_ I wan - na tell you, pret - ty ba - by.  
  
  
 well, I see I make my own. \_\_\_\_\_ An' I'm here to tell you, hon - ey.  
  
 w/Riff A

w/Riff A1 (5 times)

G C G B♭ G C G B♭

that I'm bad to the bone. Bad — to the bone.

**B** - b - b - b - b - b - b - bad.

**G**

**C G B<sub>b</sub> G**

**Outro**

**C G B<sub>b</sub> G**

**C G B<sub>b</sub>**

B - b - b- b-b-b-bad, Wo, bad to the bone.

**G**

**C G B<sub>b</sub> G**

**C G B<sub>b</sub> G**

**(w/o slide)**      **(w/slide)**      **let ring**

**sl.**      **sl.**      **sl.**

**sl.**

**12 12 12 12 12 12**      **12 12 12 12 12 12**      **12 12 12 12 12 12**

**12 12 12 12 12 12**      **12 12 12 12 12 12**      **12 12 12 12 12 12**

**12 12 12 12 12 12**      **12 12 12 12 12 12**      **12 12 12 12 12 12**

**sl.**      **sl.**      **sl.**

**G N.C.(G7) (C/E) (Cm/Eb) (G/D)**

**G7**

**(w/o slide)**

**rit -----**

**1 2 3 4 5 6 7**

**1 2 3 4 5 6 7**

**1 2 3 4 5 6 7**

**1 2 3 4 5 6 7**

**1 2 3 4 5 6 7**

**1 2 3 4 5 6 7**

**1 2 3 4 5 6 7**

# BASS LINE FOR BAD TO THE BONE

As Recorded by George Thorogood and the Destroyers  
(From the album BAD TO THE BONE/EMI Records)

Words and Music by George Thorogood

Moderate Shuffle  $J=100$

Intro (Band tacet)

(Band in)

G

C G B $\flat$

x x x

1st, 2nd, 4th Verses

G N.C.(G)

- 1. Know on the day I was born, (etc.)
- 2. I broke a thousand hearts, (etc.)
- 3. Now when I walk the streets, (etc.)

3rd time to Coda

$\downarrow$  1.

C G B $\flat$  G C G B $\flat$  x x x x x x x x

2. Guitar solo I

G

C G B $\flat$  G

Play 3 times G C G B $\flat$

3rd Verse

G

N.C.(G)

- I'll make a rich woman beg, (etc.)

C G B $\flat$  G C G B $\flat$  x x x

## Sax solo

G C G B<sub>b</sub> Z Z Z Z Z Z

sl G CG B<sub>b</sub> G CG B<sub>b</sub> Z Z

## Guitar solo II

G C G B<sub>b</sub> Z Z Play 3 times G sl

G7 G CG B<sub>b</sub> Z D.S. al Coda

## Coda Outro

G C G B<sub>b</sub> Z Z Z Z Z Z

G C G B<sub>b</sub> Z Z G N.C.(G7)(C) (Cm/E<sub>b</sub>) (G/D) G7

nt.-----4

# GREEN RIVER

As Recorded by Creedence Clearwater Revival  
(From the album THE INDIAN RUNNER/Capitol Records)

Words and Music by John C. Fogerty



Moderate Rock  $\text{♩} = 138$

N.C.(E7) Gtr. I Gtr. II (acous.)

A musical score for 'Green River'. It features two staves: 'Gtr. I' (top) and 'Gtr. II (acous.)' (bottom). The 'Gtr. I' staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The 'Gtr. II (acous.)' staff includes a bass clef and a common time signature. Both staves have slurs and grace notes. The bass staff (B) is also present. Chords shown include E7 (N.C.) and various forms of E, C, and A chords. Fingerings like '1', '2', '3', and 'H' are indicated on the guitar strings.

Rhy. Fig. 1

A musical score for 'Rhy. Fig. 1'. It consists of two staves: a treble staff with a key signature of one sharp (F#) and a bass staff with a bass clef. The treble staff has a common time signature and includes slurs and grace notes. The bass staff has a common time signature. Fingerings like '1', '2', '3', and 'H' are indicated on the guitar strings.

(end Rhy. Fig. 1) 1st Verse  
w/Rhy. Fig. 1 (2½ times)  
E

Well, \_\_\_\_\_ take me back down where cool wa - ter flows y'all.

A musical score for the '1st Verse' starting from 'Rhy. Fig. 1'. It includes lyrics: 'Well, \_\_\_\_\_ take me back down where cool wa - ter flows y'all.'. The score consists of two staves: a treble staff with a key signature of one sharp (F#) and a bass staff with a bass clef. The treble staff has a common time signature and includes slurs and grace notes. The bass staff has a common time signature. Fingerings like '1', '2', '3', and 'H' are indicated on the guitar strings.



Ah, let me re - mem - ber things... I love,... now.

Full

The vocal line continues with eighth-note patterns. The guitar part shows chords with specific fingerings (e.g., 3 3 3 3, 2 2 2 2) and a 'Full' dynamic marking.

Stop - pin' at the log where cat - fish bite.

The vocal line continues with eighth-note patterns. The guitar part shows chords with specific fingerings (e.g., 3 3 3 3, 2 2 2 2) and a 'H' dynamic marking.

Rhy. Fig. 2 C A

walk - in' a - long\_ the riv - er road at night, bare - foot girl\_ danc - in' in the moon - light\_

The vocal line continues with eighth-note patterns. The guitar part shows chords with specific fingerings (e.g., 3 3 3 3, 2 2 2 2) and dynamic markings 'C' and 'A'.

The vocal line continues with eighth-note patterns. The guitar part shows chords with specific fingerings (e.g., 3 3 3 3, 2 2 2 2) and a dynamic marking 'H'.

E

(end Rhy. Fig. 2) 2nd Verse  
w/Rhy. Fig. 1 (2½ times)

E

I can hear the bull - frog call - in' me,... how!

The vocal line continues with eighth-note patterns. The guitar part shows chords with specific fingerings (e.g., 3 3 3 3, 2 2 2 2) and a dynamic marking 'E'.

The vocal line continues with eighth-note patterns. The guitar part shows chords with specific fingerings (e.g., 3 3 3 3, 2 2 2 2) and a 'Full' dynamic marking.

Won - drin' if my rope's still hang - in' to the tree.

Love to kick my feet way down\_ to shal - low wa-ter, ah -

w/Rhy. Fig. 2

C A

shoe - fly, drag - on - fly get back to moth - er. Pick up a flat rock,

E

skip it cross\_Green a - Riv - er. A - well,

Guitar solo I  
w/Rhy. Fig. 1 (2 times)

E

The image shows two staves of sheet music. The top staff is labeled "Fill I" and features a treble clef, a key signature of four sharps, and a time signature of 1/2. It contains a sixteenth-note pattern followed by a sustained note. The bottom staff is labeled "Fill II" and features a bass clef, a key signature of one sharp, and a time signature of 1/2. It contains a sixteenth-note pattern followed by a sustained note.

w/Fill 2  
w/Rhy. Fig. 2  
C

3rd Verse  
w/Rhy Fig. 1 (2½ times)  
E

E

Up to Cod-y's camp I spent my days— y'all,

\*Gtr I

sl

sl

\*Gtr III cut

♦Gtr lit out

Fill 2

1/2

1/2

15 (16) (12) (12)

with flat - car rid - ers an' cross-

tie walk - ers. Old.

w/Rhy. Fig. 2  
C

Co - dy Jun - ior took me o - ver, said, "You'regon-na find the world...

A

is smold - rin', and if you get a - lost, come on home - to Green

Guitar solo II  
w/Rhy. Fig. 1(till fade)

E

The score consists of six staves of handwritten musical notation for guitar. The top staff is for the lead guitar (Gtr. I), the middle staff is for the rhythm guitar (Gtr. III), and the bottom staff is for the bass guitar (Gtr. IV). The notation includes various note heads, stems, and rests. Measure numbers 1/4, 1/2, and 1/4 are indicated above specific measures. The bass staff features several 'H' markings below the notes. The vocal part at the top has lyrics: "Riv - er." and "A - well, \_\_\_\_\_. sl". The score is written in common time, with a key signature of two sharps.

Riv - er.  
A - well, \_\_\_\_\_

sl

Gtr. I

Gtr. III

let ring throughout

H H H H

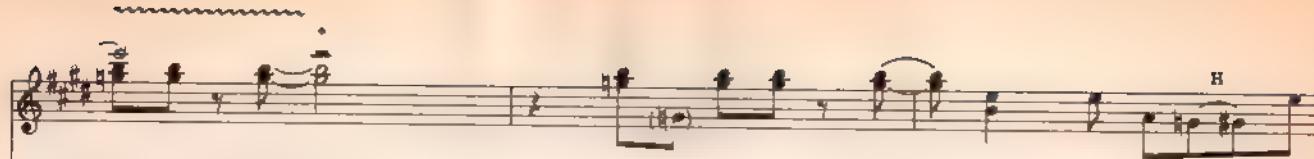
Gtr. I

Gtr. IV

H H H H

H H H H

H H H H



\*Gtr. I out.

*Begin fade*

*Fade out*

# BASS LINE FOR GREEN RIVER

As Recorded by Creedence Clearwater Revival  
(From the album THE INDIAN RUNNER/Capitol Records)

Words and Music by John C. Fogerty

Moderate Rock  $\text{J} = 138$

Intro

4 E

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass plays a simple eighth-note pattern consisting of two eighth notes followed by a quarter note. This pattern repeats throughout the intro.

1st, 2nd, 3rd Verses

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass plays a rhythmic pattern of eighth and sixteenth notes. It starts with a eighth note, followed by a sixteenth note, then another eighth note, and so on. This pattern is used for the first three stanzas of the lyrics.

1. Take me back down where cool wa - ter flows, — y'all (etc.)
2. I can hear the bull frog call - in' me, — how! (etc.)
3. Up at Cod - y's camp I spend my days, — y'all (etc.)

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass continues the eighth-note pattern established in the intro, providing harmonic support for the vocal parts.

C

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass continues the eighth-note pattern established in the intro, providing harmonic support for the vocal parts.

(2nd, 3rd times)

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass continues the eighth-note pattern established in the intro, providing harmonic support for the vocal parts.

3rd time to Coda

A

E

Guitar solo I

E

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass begins a new melodic line, starting with an eighth note followed by a sixteenth note. This leads into a guitar solo section.

C

A

2

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass continues the melodic line from the previous measure, maintaining the eighth-note pattern. This section ends with a guitar solo.

D.S. (no repeat) al Coda

E

Coda

Guitar solo II

Play 5 times and fade

2

A bass staff in 4/4 time with a key signature of one sharp (F#). The bass plays a simple eighth-note pattern of two eighth notes followed by a quarter note. This section is labeled "D.S. (no repeat) al Coda" and "Coda". It concludes with a guitar solo and a fade-out.

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## **RACHEL BOLAN**

*Continued from Page 100*

Groove Tube guitar preamp, just to get that Lemmy edge to it. I use Dean Markley Blue Steel strings, which get changed a lot. I can't stand a dull sound. I like a nice and new, bright, cut-your-head-off sound. I like a very percussive sound, almost like you're kind of playing a piano through a Marshall cabinet.

I write just about every day, because that's my favorite thing to do. Between interviews, I've got my 4-track all set up here. I have a Tascam Porta-5, with the Tascam Porta Monitors. The Alesis SR-16 drum machine, and the Zoom box. Zoom's are amazing, man. They're unbelievable. I wrote the riff to "Rattlesnake Shake" to a drum machine. I programmed a groove which I thought was cool and wrote the riff around it. Sometimes we come up with a melody and fit the chords around it. "Wasted Time" was written like that. Bas came up with the melody, and Snake put the chords around it. I threw some lyrics in there. Sebastian doesn't write too many lyrics. Whenever we have a song, Snake or I will sing the melody line to him, along with the words. He throws his own inflections in. He doesn't make any major changes. It wouldn't be fair if someone went in and changed something I wrote, or something Scotti wrote. When you write something, you write it for a reason. Sometimes the three of us will sit down and write a song, or Scotti and I will get together. If someone comes up with great lyrics, no one's gonna say "Well, Rachel writes most of the lyrics, so he's gotta write the lyrics for this song." If you've got great lyrics, you've got a great song. "Quicksand Jesus" painted such a vivid picture in my head. Everything is on there. Some of those lyrics are Snake's. To me, those lyrics got the point across of what I was trying to say. And Sebastian sang it exactly how I heard it in my head. Sometimes you get very close to an idea; you hear a song all produced in your head, and when you hear it the slightest bit different, it seems like a radical change. But I try to keep an open mind when I write a song; people are gonna put their own inflections in it. It's to be expected. ▶

## **SEBASTIAN BACH**

*Continued from Page 90*

from the first record, I had obviously gone through many experiences, to say the least, and I definitely had some songwriting to get off my chest for this record. I collaborated on five tunes. If I go through an experience, and I can translate it into words and melody, then I do it. I don't have a quota just so people will think I'm a songwriter. If I have something that I think is worth people listening to, then I'll bring it up to the

band. But it's not an ego thing, like, 'I'm a singer and I've gotta write songs just because I'm a singer.' Even though I didn't write it, I don't think anybody else could sing "The Threat," except for me. Those lyrics are right from the bottom of the soul—'cause we're very close, all of us. Then there's "Slave to the Grind." The music was mine, 'cause I wanted a real balls-out title track for this record. That's the kind of music I listen to. I walked downstairs to Rob's basement where we were practicing, and went, "Rob, do this" (sings rhythm), and I go "Rachel, Snake, do this!" (sings riff). We start playing it, and everybody looks around the room, and Rachel goes, "Wow, it sounds like a grind." And then he goes, "Yeah, we can call it Slave to the Grind!" There's a number one record!

Basically, I go over to Snake's or Rachel's house and they play me a riff, and we try to come up with lyrics. If they have something completely done, they'll bring it into rehearsal, and I'll go through the lyrics and make sure it's right. We get in fights, because I don't sing any lyrics that I don't believe in 100%, and it's kind of a pain in the ass to everybody else, but I will never tell a musicalie. Rachel's one of the most underrated lyricists around. He's very abstract. We look at this like an easel and we're painting a picture. If we could be an inspiration to any other band to make something that might take some people by surprise, then I'd be really proud of that. It's a question of being really hard on yourself. I work with some of my friends bands that aren't signed and listen to their tapes. Some people think everything they write is great. They're not objective. But we are the total opposite. You have to be super-critical, because in this business everybody wants to see you screw up. So, if you're not hard on yourself, the people listening to it are gonna rip you apart.

I would tell singers to get as much experience as possible in the studio. When I was 16 years old, living in Toronto, not only was I in three bands, but one band was a studio project. I would go into the studio during the day. I was in a club band that I would play in at night. I had a demo tape in at a jingle house, and they would call me up, and I would go in and make money singing beer commercials in the studio. I would always go in and practice in a studio. I would meet people. I was always trying to get as much experience as possible, because you only get one shot, man. That's what I would tell singers: if you think that when you get a record deal, you're going to be a big rock star, you're wrong, because what's gonna happen is, you're gonna go in and you're gonna make a record, and if it's good, it's good, and if it sucks, it sucks. ▶

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(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR for the Practicing Musician has teamed up with some rockin' clubs to present GUITAR Nights. Below is a list of the clubs where the music and the magazine meet this month if your favorite club isn't here tell them to contact us so you don't miss out on the music mania and the official GFPM merchandise available free only on GUITAR Night!

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ALPINE VILLA 5055 Sinclair Rd Columbus OH See local listings  
THE RITZ—17580 Frazho Rd Roseville MI See local listings  
THE OMNI—4799 Shattuck Ave Oakland CA See local listings  
THE STONE—412 Broadway San Francisco CA See local listings  
HAMMERJACKS—1101 S. Howard St Baltimore MD See local listings  
LOST HORIZONS—Syracuse NY See local listings

This is in response to Cliff Tankersley's letter to the July 1991 Callboard I suppose, from your letter that you've been listening to albums for the sound you want. Although this is a good way to cop ideas it is not the only one. Also if you realize that almost no album

in recent memory has straight guitar sounds you'll be much better off.

These recordings are heavily processed in professional studios, with equipment that is so costly as to be unfeasable. Even with the right equipment you would have to know exactly what you were after. Otherwise, you'd probably never get it.

One alternative is to talk to, and listen to the hottest local guitarists you can find. Listen to sounds from these guitarists live. In person you may discover a different flavor or texture you really like.

Or, you could examine your technique. In my own case, I wasn't really happy until I started playing without a pick. My tone became much more controllable! From just my hands, I could make it warm, sharp, etc. Now I basically pick with my index finger nail. After about 3-4 weeks my very soft and weak nail became accustomed to use. Switching was much easier than I thought it would be. Also, I now have all 10 fingers free for any technique I require (tapping, harmonics, finger-picking, etc.). And I don't have to search for a pick anymore!

Something else to consider is your own description of your ideal tone(s). "Some where between Slash and Steve Vai." That's putting yourself between rock and a hard place (excuse the pun). While Slash's tone could be fairly easily approximated, there are about 3 billion types of tones on *Passion & Warfare*. No single amp, or even a combination of 2 or 3 amps could handle all those. Your vague description leads me to believe you're not sure what you want. Perhaps some more time on the instrument and less in the music store, would allow your true style and tastes to develop. Make the most of what you have. That's what separates the best from the rest. Look at Tony Iommi. He's missing part of his hand and is doing fine! This approach could also save you some money. Bide your time, practice, and keep a sharp eye out. Play everyone's gear you can, and keep your ears open. When you stumble upon the perfect set up, you'll be playing better, you'll be hearing better and, with the money you've saved, you'll be able to buy it to boot! I hope this helps. Sincerely,

J. Swain  
N. Little Rock, AR

I would like to hear from anyone who has heard or purchased a Digital Si-Mo from Applied Digital. What do you think of it? Do you recommend it? Also, any tips on getting a sound like Chris Oliva's from Savatage would be greatly appreciated.

R. Harting  
455 Amoret  
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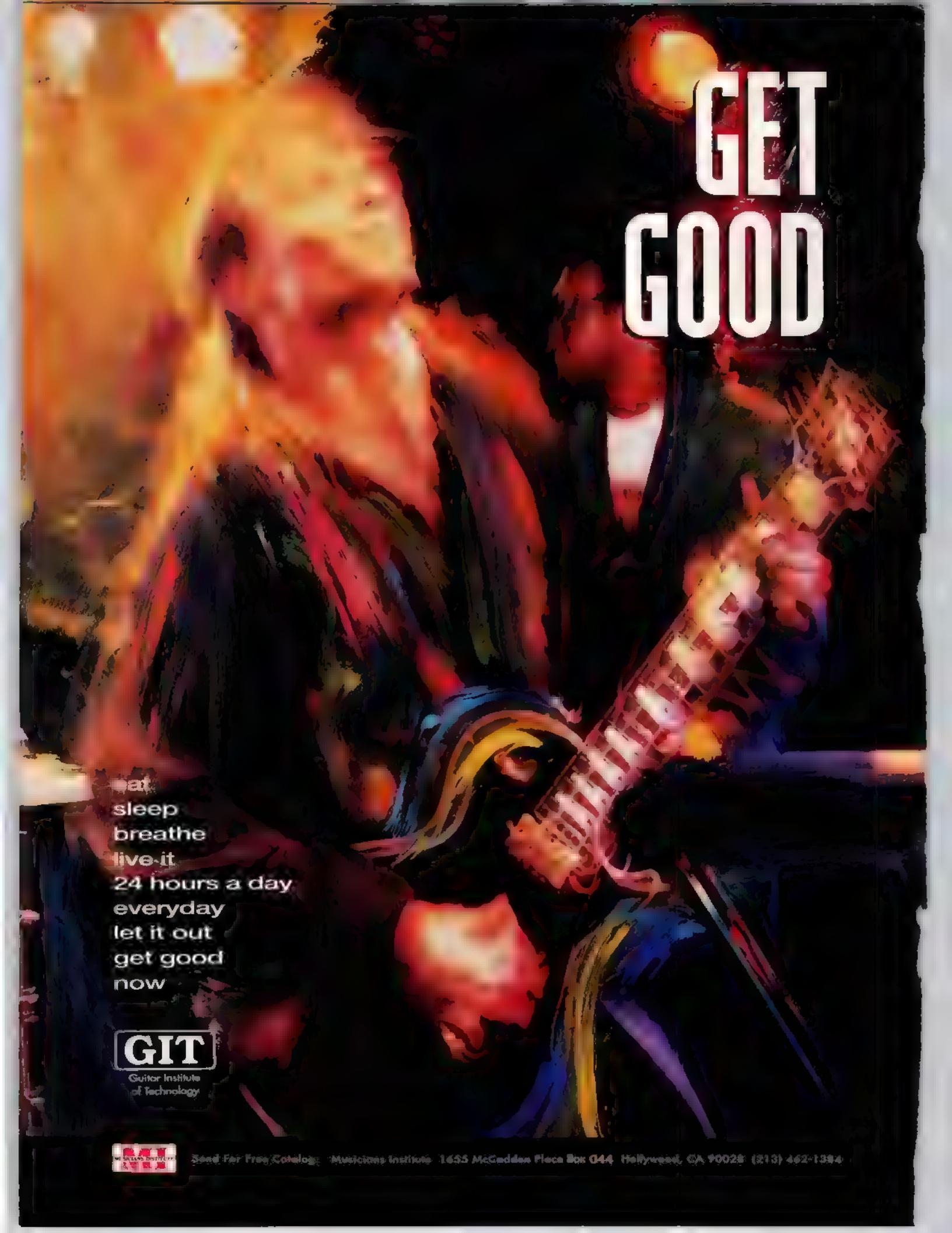
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OCTOBER 1991 GUITAR 141

# WHAT DOES THE ENVIRONMENT HAVE TO DO WITH ROCK & ROLL?

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## LETTERS *Continued from Page 7*

Queens, NY! I wish you continued success in letting these talented players have an opportunity to be themselves and showcase their individual styles and beliefs in their music!

Mary Ellen Hogah  
Address Withheld

An honest mistake on your part, I am sure, but I must correct you with regards to an error in the Reader's Choice Survey (July '91). Rock 'n' Roll Heaven is actually in the heart of downtown Toronto—not Guelph. In order to prevent any out-of-town patrons of live rock from ending up in the middle of a farmer's field, I think you should reprint the correct location.

John Orcheson  
Toronto, Ontario, Canada

## Dear GUITAR

I believe everyone can benefit from Randy Coven's column concerning attitudes (Bass Secrets, July 1991). Dealing with "Bar Stars" can be one of the most annoying factors anyone can encounter. Musicians could benefit greatly if they only practiced humility along with their instruments.

Craig Standridge  
East Lansing, MI

## Dear GUITAR

This is my first time writing, even though I have read your magazine for years. I would like to thank you for publishing "Bron Yr Aur" in the June 1991 issue with Jimmy Page on the cover. I have looked in every book in every music store to find this song, and you guys came to my rescue. Thanks a lot for the great transcription and the good article on Jimmy Page and Led Zeppelin. Keep up the excellent work guys!

Josh Neihardt  
T.C., MI

## Dear GUITAR

Thanks for the great interview with transcription wizard Andy Aledort. His work is truly the soul of your great magazine, and it was interesting to get his insights on his art. One of the other guitar magazines recently printed an interview with some transcribers and praised their work heavily. While they've done some fine work, I was amazed that no mention was made of Andy, who I consider the inventor of the modern accurate guitar transcription. Andy is right when he says there are differences between a good transcription and a great one. Good examples of this can be seen by comparing transcriptions of the same

song done by GUITAR versus one of the other magazines. Even if the notes and rhythms are identical, GUITAR will have the correct fingerings. I had the opportunity to see Eric Johnson play "Cliffs of Dover" live; the fingering he used matched Andy's transcription, not the competitors'.

Andy's transcription of "Bohemian Rhapsody" in the same issue was a fitting testament to his talent. Steve Vai used to be credited for playing "stunt guitar" on the Zappa albums "With 'Bohemian Rhapsody'" and "The Star-Spangled Banner." I think Andy has achieved "stunt transcriber" status! Keep up the great work!

Sincerely,

Doug Bracey  
Jupiter, FL

## Dear GUITAR

Thank you, Pete Townshend, for the excellent and long-deserved history of rock's champions. Queen's innovations and undeniable musical genius have strangely been ignored in America. No one has ever sounded remotely like the brilliant foursome, and Brian May's guitar work is the quintessential example of talent, intelligence and taste—the ultimate guitarist.

Harold Kaufman, Jr.  
Spokane, WA

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# GUITAR CLASSIFIEDS



**★ CHOICE OF THE MONTH**  
**THE ERIC GALES BAND**

Elektra

**PERFORMANCE** Rip city, HOT SPOTS Sign of the Storm "Give and Take" and High Anxiety", BOTTOM LINE He is a teen-age power guitar killer

The signing of 16-year-old blues-rock guitarist Eric Gales created an audible buzz in the music biz, but no advance publicity can prepare you for the raw natural power that flows from this audacious teen's guitar. The kid defines the word natural, instantly stepping beyond technique from the opening ticks of 'Resurrection,' with a style so pure, fervent, soulful and full of earthy feeling, it's scary. The Eric Gales Band is made up of Eric's surging high-volume, high-energy gui-

tar, the immovable rhythm object of brother Eugene's bass and Hubert Crawford's equally loud, muscular drumming, and its debut is a flashback to one of rock's most primal concepts—the power trio. Power is the operative word for both band and guitarist, fusing the most rip-snorting attacks of Hendrix and Cream into a crackling '90s sound that should dazzle listeners to both Living Colour and Stevie Ray Vaughan. On all-original tunes written by Eugene Gales, Eric continually erupts into heavy, frenzied leads that rip through the air on a cushion of burnished thick feedback and from-the-gut feeling. Few guitarists have exploded into rock with such powerful, natural ability and control. God knows what'll happen after graduation day.

**DRUGS, GOD AND THE NEW REPUBLIC**

Warrior Soul • DGC

**PERFORMANCE** Not pretty, HOT SPOTS Real Thing" and "Jump for Joy", BOTTOM LINE Cumbersome, angry, power psychedelia has moments

Warrior Soul created a fuss with furious angry anti-rock on its 1990 debut, *Last Decade Dead Century*, and the beast of burden carries on for leader/vocalist Kory Clarke on the archly titled *Drugs, God and the New Republic*. Backed by a crashing trio spearheaded by grinding guitarist John Ricco, Clarke careens about, yelling protest mes-



sages and projecting his rebellious attitude, sounding like a neo-metal Patti Smith or Johnny Rotten one minute and a poor man's Perry Farrell the next. At its best, *Warrior Soul* is a heavier, more raging Jane's Addiction, as on the oddly dramatic "Jump for Joy." When Clarke's band catches the fleeting soul in songs such as "Rocket 88," "The Real Thing" and "The Wasteland," the music rides a wild surf of power psychedelia where the Doors meet Motorhead further charged by stumbling, dangerously unsteady solos from Ricco. On the flip side, when *Warrior Soul* opts for arty pretense and Clarke for vocal grand drama on the title cut or "Hero," the music becomes tortured tedium. Not afraid to take chances to make its point, *Warrior Soul* creates moments of true rebellion amidst the angst-ridden rumble of *Drugs, God and the New Republic*.





**MALL**  
Gang of Four ■ Polydor

PERFORMANCE Jerking, HOT SPOTS: "Cadillac," "F.M.U.S.A." and "Hey Yeah"; BOTTOM LINE A sparse but brutal guitar dance

England's Gang of Four, now really just two returns after almost a decade on *Mall* with its distinctive, guitar-heavy dance rock, a flash from the post-punk past. Guitarist Andy Gill doesn't use power chords so much, instead creating brutal, slashing, fragmented guitar parts drenched with industrial feedback to fill in the space around huge bass-throbbing dance beats. His criss-crossing band-saw sustains and epic beats create intense textures, body jerks over which Jon King sings political lyrics highlighting the incongruousness of barren modern life. It might simply be arty and correct if it weren't for Gill's tortured, expressive guitar language. He never fails to empower his songs' me-

chanical beats by stretching the melodic elements, using fuzztones, tape loops, airy pluckings and flat-out hysterics. When his layered parts fuse with the beat to create the jerking contortionist's dance of "Cadillac," or one of rock's more brutally vivid war songs 'F.M.U.S.A.', Gill's music approaches the level of Gang of Four's best from the early 80s. Modernized to include contact sounds stretching from Madonna to Ministry to Motown to Midnight Oil, *Mall* contains a guitar buzz and rhythm jones that audibly justifies this brutal reunion.



**THE REALITY OF MY SURROUNDINGS**  
Fishbone ■ Columbia

PERFORMANCE All over, HOT SPOTS: "Fight the Youth," "So Many Millions" and "Sunless Saturday"; BOTTOM LINE Politically and electrically charged cacophony of music

Be ready to duck when you load up *The*

*Reality of My Surroundings*, because you're sure to be skewered by both the confrontational lyrics and sound of this acid-aced set of musical mayhem. Fishbone is an L.A. seven-piece that uses horns, guitars, drums and lyrics as weapons against injustice and humanity, throwing everything together in a high-decibel, highly charged ramble that courses from funk to punk to New Orleans jazz to ska to metal soul without pause. Passionate, cynical, angry and one of a kind, Fishbone extends the line of bands like P-Funk, Sly and the Family Stone, Defunkt and the Bus Boys. Expanded with running commentary from the band's live shows, *Surroundings* is at its outrageous best when the band's rhythm section and veteran guitarist Kendall Jones and newcomer John B. glam latch onto monumental new jack punk joints like "So Many Millions," outrage made musical with the band's three-man horn section doing James Brown around Angelo Moore's vocal mugging. At times barely in control, but always body tight, Fishbone hurtles through a world of junkies and poisoned youth, combating authority and laziness with equal vigor while using every musical effect they get their hands on. Buckle up, tune in and dare to sit still.

**DANCIN' ON COALS**  
Bang Tango ■ Mechanic/MCA

PERFORMANCE Funk and jivin', HOT SPOTS: "Soul to Soul," "Big Line" and "I'm in Love"; BOTTOM LINE Jumping two-guitar funk-rock cross talkin'

Bang Tango has been infected by that

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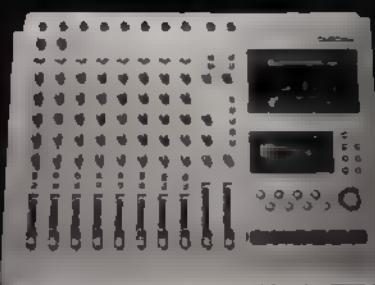
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punk-funk thing going around, but that's not this sloppy-tight band's only rock affliction. On its second album, *Dancin' on Coals*, Bang Tango jumps from James Brown to the Black Crowes to Billy Idol with the ease and chops of an Extreme, making for some hot two-guitars rock. Things get cooking right from the start on "Soul to Soul," a late-night funk prowled up by a few tenor sax blurts and the bluesy leads of Mark Knight and Kyle Stevens. The big beats keep on coming, but the moods shift from driving Billy Idol vamps like "United and True" to the chorale ballad production of "Midnight Struck," sounding like the Stones from their *Let It Bleed* days. Bang Tango's willing to try just about anything because they've got an attitude, technique and a true band feel sounding tight when kicking the drop-dead groove of "Big Line" or appropriately shambling on the Southern blues sound of "Last Kiss." The funksters peak the needle though, turning Knight and Stevens loose to froth up the rhythms and wooze around the middle with their quick, bucking wah-wah, slide and metal curls.



**THE COMPLETE STAX/VOLT SINGLES  
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Various Artists ■ Atlantic

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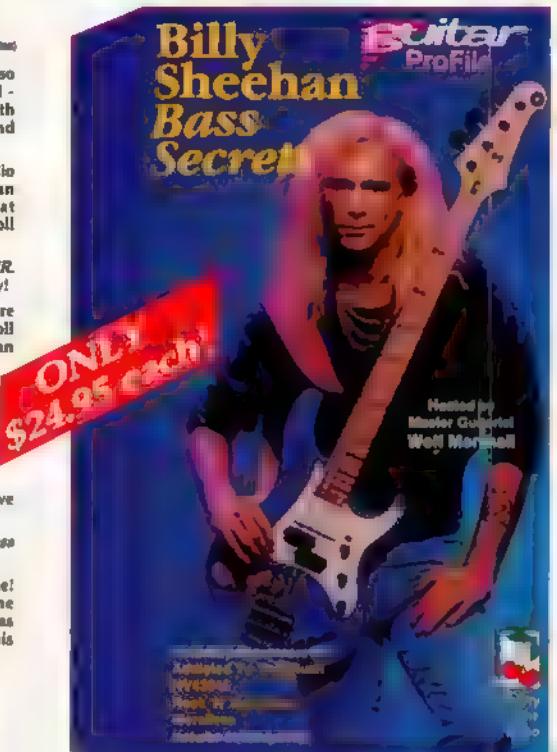
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songwriting, arranging, producing and guitar-playing prowess of Steve Cropper. The little label's giant roster included Otis Redding, Sam & Dave, Albert King, Rufus & Carla Thomas, Isaac Hayes and Eddie Floyd, among others, and through this collection of 244 mostly single A-sides you hear the incredible creative output and development of each artist and the Stax family as a whole. Songs anyone will recognize instantly are here, like King's "Born under a Bad Sign," the MG's "Green Onions" and Redding's "(Sittin' on) The Dock of the Bay," as are forgotten gems and brilliant one shots from artists who came and went, integral engine parts in this unstoppable music machine. Remixed in monaural brilliance, this is one CD collection worth its weight in historical significance, memories and vibrant, sweet soul music.



### UNION Yes ■ Arista

PERFORMANCE. Orchestral and dense HOT SPOTS: "Shock to the System" and "Saving My Heart", BOTTOM LINE Both Yes bands equally majestic and indulgent

Almost everyone who was ever a member of Yes appears on *Union*, although the current Yes lineup and the Anderson, Bruford, Wakeman and Howe (ABWH) band cross over musically only through Jon Anderson and Chris Squire vocals. The album allows fanatics to compare the two existing bands' styles and wallow in an abundance of the band(s)' progressive, highly detailed, densely arranged orchestral rock. ABWH gets more space on this hour-plus disc, sounding the most like the original Yes of the '70s on the complicated time angles of "Silent Talking" and indulgent Jon Anderson dream pieces like "Without Hope You Cannot Start the Day." The new Yes has a more contemporary sound, thanks to guitarist Trevor Rabin's pop rhythms and '90s electronic sounds, with the lilting reggae feel of "Saving My Heart" the new Yes' biggest hook. Hearing Steve Howe and Rabin back-to-back is a treat as well, with Howe's echoing, spindly climbs and broad extrapolations more a band trademark than Rabin's rock-oriented mid-song lead breaks that have an Eric Johnson-like smoothness. Never a band to favor economy over excess, Yes, in both incarnations, proves to those still interested that its grand choral rock continues to reign majestically in its own world.

### THE URGE

Stuart Hamm ■ Relativity

PERFORMANCE. Athletic, HOT SPOTS: "The Hammer," "Lone Star" and "The Urge" BOT-

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Stuart Hamm is the bassist for the guitar stars, adding his own brilliant rhythmic touch to the works of Steve Vai and Joe Satriani among others. On his third solo album, *The Urge*, Hamm takes the lead on a set dominated by hard-rocking originals, and which also features Hamm's first reserved but competent vocals. Using a multitude of playing techniques and coaxing a jungle of bestial sounds from his four-string, Hamm is expectantly stunning, showing the depth of his skills when moving from the funk honks, toots, bubbles, snaps and nipples of "If You're Scared, Stay Home" to the elegant harmon-



ics that decorate the moody "Our Dreams." For guitar assistance, Hamm chose three stellar but contrasting guitarists: Eric Johnson contributes smooth, blurring leads to two cuts, session stalwart Buzzy Feiten offers one biting solo, and Harry K. Cody, from Shotgun Messiah, jumps all over three harder cuts, announcing his continued emergence with a blister-packed style that's obviously impressed Hamm, too. Check out "The Hammer," "Scared" or "The Urge" to hear the Cody-Hamm connection. The only slow spot is Hamm's concert solo piece, "Quahogs Anyone?," with its quotes from the *Beverly Hillbillies* and *Peanuts* themes. It's an amazing athletic feat but offers little of musical weight.

### MIDLINER



#### SOUL TO SOUL

Stevie Ray Vaughan and Double Trouble ■ Epic

After a year of reflection following the tragic death of Stevie Ray Vaughan, it's time to revel in the pure pleasure of the Texas guitarist's recorded legacy. Sometimes lost amidst the huzzahs and eulogies has been the music Vaughan left behind. The myth and legend often can overwhelm the raw, compact power of a six-album career as notable for its range in blues, jazz and rock styles as for its singularity of purpose and personal voice. Gold albums all, Vaughan's early records have been midline bargains for several years, an injustice, perhaps, to the man, but typical of the blues' place in music and a blessing for newcomers to Vaughan's greatness.

*Soul to Soul*, from 1985, was Vaughan and Double Trouble's third album in three years and was the guitarist's most compact and focused album to that date. It was the recorded pinnacle of Vaughan's two-part career made in the rush of his initial emergence and

before his treatment for substance abuse and it's the first album to fully integrate keyboardist Reese Wynans into the band. It opens with one of the guitarist's best instrumental grooves, in "Say What!," a thick wah-wah and organ stew that features a classic ecstatic Vaughan lead within its first 30 seconds. Then, in a DJ's segue dream, the album shoots through two thick and chunky rockers, including the torrid Hank Ballard favorite, "Look at Little Sister," before coolly leaning back into the slow burn of "Ain't Gone 'N' Give Up on Love." Those 17 minutes may live on as the tightest summation of Vaughan's approach, but *Soul to Soul* doesn't pause, carrying on through jazz a course Willie Dixon tune, the hiccuping shuffle of "Empty Arms," and Earl King's "Come On," first redefined by Jimi Hendrix, and reinterpreted in loving tribute by Stevie Ray. It's great stuff, forever.

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Jessica / Jeff Beck—poster

906 JUN. 89 Jake E. Lee cover—  
"One" / "Confidence Man" / "Here Comes The  
Sun" / "High Wire" / "The Pepper Shake"  
Metallica—poster

908 AUG. 89 Mr. Big cover—  
"Addicted To That Rush" / "Every Breath You  
Take" / "Point Of No Return" / "Fire Woman"  
Modern Day Cowboy  
Steve Morse—poster

909 SEP. 89 Jeff Beck cover—  
"Eyes Of A Stranger" / "I've Seen All Good  
People" / "Goodbye Pork Pie Hat" / "California"

910 OCT. 89 Joe Perry cover—  
"Rag Doll" / "Wish You Were Here" / "Highway  
To Hell" / "All That You Dream" / "Wait Til  
Tomorrow" / Jimi Hendrix—poster

911 NOV. 89 Vaughan / Reid  
Hammett cover— "Jump In The Fire"  
Patience / "Scuttle Buttin'" / "End Of The Line"  
"Cult Of Personality" / Vernon Reid—poster

9001 JAN. 90 Motley Crue cover—  
"Dr. Feelgood" / "Yesterday" / "Man For All  
Seasons" / "Deuce" / "Mutah (Don)"  
"Wanna Go To School Today" / Steve Stevens—poster

9002 FEB. 90 Van / Coverdale  
"Kitten's Got Claws" / "La Grange" / "Love  
Song" / "Lola" / "School's Out"  
Alice Cooper—poster

9004 APR. 90 Beach Hill Sabo  
"Headed For A Heartbreak" / "18 And Life"  
Over My Head / "Suffragette City" / "Truckin'"  
Jerry Garcia—poster

9005 MAY 90 George Lynch cover—  
"People Get Ready" / "Sittin' On Top Of The  
World" / "Mr. Scary" / "Janie's Got A Gun"  
Jimmy Page—poster

9006 JUN. 90 Jimi Hendrix cover—  
"Presto" / "32 Pennies" / "Abigail" / "Anesthesia  
Pulling Teeth" (bass line only) / "Hey Joe"  
Greg Howe / Blues Saraceno—poster

9008 AUG. 90 Randy Rhoads  
"Steak Away" / "Up All Night" / "Long Time"  
"Mystical Potato Head Groove Thing" / "Black  
Velvet" / "Slaughter—poster

9009 SEP. 90 Clapton / Campbell  
Van Halen cover— "I Wish It Would Rain  
Down" / "Toy Soldiers" / "Hot For Teacher"  
"Hands All Over" / "House Of Pain"  
Eddie Van Halen—poster

9010 OCT. 90 Bon Jovi / Beck  
"Blaze Of Glory" / "Epic" / "Go Your Own Way"  
"Think I Love You Too Much" / "Life Goes On"  
C.C. DeVille—poster

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Time" / "What Is And What Should Never Be"  
"Runnin' Down A Dream" / "The Year In  
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Martin cover— "Falling To Pieces" / "Higher  
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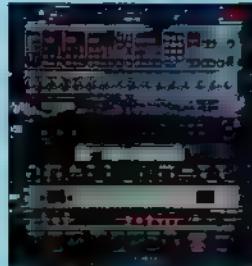
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Call Primus' music what you like, but if it's anything, it's fusion—of a sort. Not the jazz-rock stuff of the 70's that eventually made most fans of both jazz and rock absolutely gag. No-sirree-bob. It's a white-hot fusion of thrash, punk, funk, metal, rock, progressive, and just about anything else that catches the fancy of this full-throttle power trio from northern California that centers around 27-year-old bassist/singer Les Claypool.

Primus' songs don't soothe your ear with typical musical tales dwelling on love, dancing, or the stuff that makes up the bulk of the world's mainstream musical diet. No way. You hear Claypool belting out strange ditties that revolve around fishing (his favorite pastime, far more appealing to him than band rehearsal), breakfast, everyday madness, or watching TV in the middle of the night. Subtlety has never been a good drawing card for rock, and Claypool obviously knows it. Adding ample emphasis to the stream of lyrics that seem too numerous to fit any of the songs is Les' unique bassmanship, a blend of funk thumbing, banjo-style clawing, and fretboard bashing, all glued together with strummed and stomped chords. Of course, it takes two to groove, so a good, steady beat—with a healthy dose of quirky stops and starts—comes from Les' interplay with drummer Tim "Herb" Alexander. All the while, Larry LaLonde splits his time between floating in the stratosphere and singeing ear hair with his zig-zag riffs from his sweltering guitar.

From humble beginnings as a funk band in 1984, Primus has come a long way, creating a sizeable following in the San Francisco Bay area, delivering two self-produced albums, 1989's live *Suck on This* and 1990's *Frizzle Fry* (both have been re-released by Caroline), touring with Jane's Addiction, and finally landing a record deal with Interscope Records to release *Sailing the Seas of Cheese* this past May. Among the latest collection of jarring, pulsating tracks is a reworked "Tommy the Cat" (first presented on *Suck on This*), which features Tom Waits' celebrated gravelly voice as Tommy the Cat. Claypool snaps and smacks a deadly groove as his bandmates wail, putting the finishing touches to a song that's at once infectious and offbeat. From the  $\frac{1}{2}$  time signature of "Eleven" to Claypool's Stick-like chordal bass groove on "Jerry Was a Race Car Driver," it's nonstop entertainment—with the bass acting not only as grooving anchor, but as rhythm guitar, sound effect, and master punctuator. Claypool has a fuzz, too, and he's not afraid to use it. Nor is he skittish about whipping out his 6-string fretless, his string bass, a damaged clarinet, or anything else that suits his taste and will capture the listener. It seems to work every time. Listen to practically anything that Les Claypool plays, and then try to get it out of your head. You'll know one thing for sure: The man knows how to bait a hook.

## OUTSIDE CORNER



Michael Levine Courtesy Interscope Records

# LES CLAYPOOL PRIMUS

BY TOM MULHERN

## OUTSIDE CORNER

You play raw, edgy music that skirts the edge. Do you build in a "slop" factor, a tolerance for error that lets you rip without worrying over every little detail?

The secret is. We never, ever, ever rehearse. Not because we want to be spontaneous—we're just lazy. It's like, "Should we rehearse today, or should we take the boat out?" Actually, most of the tunes come together from soundchecks. Usually I have notebooks with lyrics in them, or just general writing, ramblings, or maybe a paragraph of some bizarre thought. I usually go, "Wow, this fits," or I keep looking through the book. And we have a backlog of riffs floating around. We're always inspired by something different. Then we re-

hear it. But we just don't rehearse that much. In fact we had a rehearsal studio for the past four or five months that I went to once. I didn't even play there. A lot of times, it's a hassle, because we're gigging around pretty regularly, and we have to set up Herb's huge drum set. It's a lot to do for just a day's rehearsal. I have my drums set up in my house, and I play those every day. I don't know if that counts, though. You use a snapping, pulling approach that you've referred to as the clawhammer technique. Do you literally try to copy a banjo approach?

No, I just strum and use my thumb at the same time. My friends pitched in and bought me a banjo for my birthday. I



thought, "What do I do with this thing?" I took one lesson from this lady, and she said, "This is the clawhammer technique." I had seen Stanley Clarke use something like that, too. It seems that a lot of people are doing it these days. In fact, a lot of people are doing everything with the bass. When I was in high school, nobody wanted to play bass. They all wanted to play guitar and do all this crazy stuff. The only bass stuff was (imitates walking bass line) "ba-boom-doom-doom," or they played with picks. Some people were starting to slap, but not that many. Now everybody's doing crazy stuff with their basses. I started in about 1978.

**Bad time to start—the height of the disco period**

Totally. That was when the Stones put out "Miss You." I thought that was a cool bass line.

But you were also into King Crimson.

Yeah, that was a few years later. My very first influence was Geddy Lee, and then Chris Squire. Next I got turned on to Larry Graham, Louis Johnson and Stanley Clarke, who just pretty much shook my world. I also got turned on to a guy named Dexter Redding. He's Otis Redding's son, and he and his brother have a band called the Reddings. There's this one album of theirs, *The Awakening*, which has some pretty incredible playing on it.

**Larry Graham** is very modest about his role in pioneering slapping with Sly & the Family Stone.

Yeah? I wish he'd start gigging again. I saw him a long time ago, opening for the Isley Brothers on his *One in a Million* You tour. And it was the best show I've ever seen to this date! It was unbelievable. He came out onstage all dressed in white, with a white Jazz Bass with a microphone coming out of it. And he hasn't played around here since, because I would be the first to know. Did you ever get into other funksters, such as Bootsy Collins?

I never got heavy into Bootsy. I definitely like his playing, and I'm an old P-Funk fan. He hasn't been a major influence. I tend to not really get into just one person. I like a bit of this and a bit of that. It's been a long time since I've actually gotten into any bass players. I get into songs and tunes more than anything.

Why did you decide to be a bass player?  
Because I wanted to play something I just had that itch to play. It was between drums and the electric whatever it is I didn't know the difference between a bass and a guitar. They were just electrics. I noticed that one had four strings and one had six strings. but I could watch a band and not be able to tell which I was hearing. Then I remember seeing our old guitarist, Todd Huth, in a talent show in junior high. He was playing "Ramblin' Man" with what I thought were just two guitars and a drummer. And they won. He was playing

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## LES CLAYPOOL/PRIMUS

through this little Fender Champ amp—not miked or anything—in this big gymnasium And it was the most horrible-sounding thing I'd ever heard. I said, "All right, I see two kinds of electric instruments, and I don't want to make the sound that twangy one makes." So that made me play the bass—the fat one

Did you take up drums later?

Yeah, I always loved the drums. I've had my kit for about five years now. I always used to sit down on our drummer's kit and go 'tap-tap-tap-tap.' I didn't actually start playing regularly, or get to where I could really play, until I had been doing it for about five years.

Many people think of the bassist and drummer as two guys joined at the brain. How does playing drums affect your attitude?

Makes me pickier about drummers. I kind of feel that you're only as good as your drummer when you're in a band. The thing it helps me most with is independence. And it's helped a lot with my singing and playing bass at the same time.

Doesn't the mile-a-minute singing distract you from your bass duties?

I don't really think of myself as a singer. Then how did you get the gig?

I invented it (laughs)! I've always liked bizarre singers. One of my heroes in the beginning was John Lydon, with the old P.I.L. stuff. Then Adrian Belew. And I've been a huge Peter Gabriel fan for years—

but he can actually sing very, very well. The way I write, I tend to not think so much about how it's going to fit with the song, but just getting my point across. So I just end up cramming all these words into such a small space, and that's why it ends up being so fast.

As a result of that, are any of your songs on the edge of impossible to hold together?

Some of them started like that. "Tommy the Cat" was a bitch. But it was like I had that "Say baby" thing and I had that bass part. I thought those were two really cool things that gotta go together somehow. So I just played it and played it until I got it, and could sing it and play bass at the same time. Then I wrote out the story and stuck it on there.

Are any of your songs assaults on your stamina?

"John the Fisherman" on *Frizzle Fry*. There's something about the way I sing it, so there isn't much room for breathing in it. I usually have to do that at the very end of a set or at the beginning. I've been working out a bit lately, so that helps. Playing drums is very good, too. Some of that stuff makes me tired, stomping around and all. If we haven't played for a while, my fingers and forearms hurt. After a few days, it's okay.

Is your first directive to hold the groove together?

Yes, I definitely think that's the most important thing. I've always been very groove-

oriented, but as a younger player, there was always that period of grooving along and then playing as fast as I could to show off. That's what a lot of young players do. But I think drums and bass are the most important things. A lot of people lose track of that; you know, they groove for a second and then flash, and groove and flash, and groove and flash. I don't think that's necessarily good.

The average listener has become accustomed to lush, thick production with synths, layers of guitars, and so forth. Do you feel it's a plus or a minus to have only a trio?

Well, for us it's a plus. It goes back to the groove thing. Being in a trio, I have a lot of space to groove, as well as to flash—the way I play with the chords and stuff. Sometimes it's almost like a rhythm guitar and a bass at the same time. Then Herb is pretty aggressive, too. I have played in bigger bands, and I enjoy it, but I play totally differently. I'm a lot more reserved then, because there isn't so much space to fill. Larry's a very textural player, and he generally plays on top of us. I've heard a lot of three-piece groups who worked okay: the Police—they were great at being huge and still being three-piece. And there's Rush even though there's a synthesizer every now and then.

Do you ever find that the trio format limits some of your ideas?

Not really. Usually, if there's a hole somebody comes up with some way to fill up the space. It's really easy to go, "Here's vocals, here's vocals, and here's a guitar solo." That's something I try to be leery of, because I don't like throwing in guitar solos just to fill up space. This latest album definitely has a lot more solos than the previous stuff, but there isn't a whole lot of premeditation in it. We just piece it together and work more on the continuity of it—how it flows—and take it from there.

If you don't rehearse much, how do you prepare your songs for the transition from live performance to studio recording?

Playing the tunes live develops the tunes more than anything. We definitely rehearsed before recording the album—but probably not as much as we should. And I'm sure they'll change a bit. Our tunes tend to constantly evolve, pretty much to keep us interested in playing these tunes. We're always fluctuating, but many parts stay the same, too. For *Frizzle Fry*, we tried to get most of it down to where we could play it on the Jane's Addiction tour and get that honing-it-through-gigs type of feel, so that it wouldn't evolve too much after we recorded it.

When you go into the studio, how do you deal with the change in the sound? How does it affect you?

We spent a lot of time looking for a room on this one. We approached this album pretty much the way we did *Frizzle Fry*, which is to record everything live and go back to fix

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## OUTSIDE CORNER

stuff. We did vocals and everything live. The problem we had with *Frizzle Fry*—besides a smaller budget—was that the room we recorded in wasn't quite big enough to do the live thing and be completely comfortable. This time, we just searched for what we thought would be the ultimate room. The big thing that we look for is a big drum sound. We weren't looking for a big live room; we wanted a medium-to-dry room. We went to Fantasy (in Berkeley) and it was a good room. There was a baffled area where I could stuff my bass cabinet, too, even though we ended up using the direct signal out of the back of my head—we'd done that on all the albums. And Herb was in this area that had these strange baffles where you could open up louvers in the wall so that you could have mirrors, or padding, and there were sliding doors for getting good reflection. We ended up closing them for a hard surface and pulling a curtain over them to baffle it just a little bit. And Larry was in this big mirrored room that looked like they used it for choruses or something. Because you produced the album, you didn't have to contend with someone telling you how it should sound, or saying, "Hey, use a click track."

We never use a click track.

Primus music would be hard to do with a click, anyway, considering all its rhythmic hiccups, starts, and stops.

I know. That's my favorite stuff. Mistakes are sometimes the coolest things. There are times on the record where I can hear us speeding up or slowing down in spots, but it sounds cool, and it becomes part of the stuff. Some of the Zeppelin stuff, or some of the Police stuff, you hear stick clicks and things like that, and it's really cool. I hate click tracks. They make me feel that much more inhibited—make me feel that much more like I'm in a studio, instead of playing.

For those who have bought your Caroline discs, why have you redone some of the material?

Well, the only one we redid for *Sailing the Seas of Cheese* is "Tommy the Cat." We redid a lot of the first album's tunes on *Frizzle Fry* because we had only been together for about a month when we did the first one. They weren't quite as developed as they could have been.

But they had a really raw edge.

Yeah. Well, we decided to do "Tommy the Cat" again on this one a little differently. And I used 6-string fretless bass this time, and we got Tom Waits to do the voice of Tommy the Cat.

How did you get him to do it?

Well, he's been my total hero. Me and Larry were just talking about it one day, and our A&R guy said, "Let's talk to his manager and see if we can get him." We said, "Okay," and sent him a couple of tapes.

Pretty soon I got this phone call on my answering machine: (imitates Waits' gravelly voice) "Hey, Les, this is Tom Waits here. I really liked your stuff, and what's this 'Tommy the Cat' business?" He decided to do it. At first he didn't want to come down to the studio, so he talked through a bullhorn into a cassette recorder and sent it to us. We couldn't get it to work. We got some of it, where we sliced it up and used a sampler, but time-wise it just wouldn't fit. So we talked him into coming down. He came down to the studio with his son, Casey, and just did it up. He's a great guy. It was like having Jimi Hendrix or someone walking through the door. He's my total hero. I talk to him regularly now.

What kind of 6-string fretless do you use? I got me a Carl Thompson. I was playing a 4-string Carl Thompson at the NAMM show a couple of years ago, demoing stuff for ADA, and this guy comes up to me and says, "Hey, you've got a Thompson, eh? Check this out." And he zipped open a gig bag and pulled out this 6-string Thompson fretless bass. It was the most incredible thing I'd ever seen. It was all padauk and really beautiful. So from that point on, I had to have one. When an article on me came out in *Bass Player* magazine last year, and we had a video out, he started getting phone calls from people wanting to know how to get one of his basses. He was excited, and we got together and talked

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## LES CLAYPOOL/PRIMUS

He said, "I'm going to make the best instrument I've ever made, just for you." I said, "Fine with me." It's the most incredible thing. He laminated a bunch of blocks of wood together like butcher block, and then cut the shape out of it. He made everything on it, including the bridge—it's wood with a bunch of different laminates. The neck is pretty wide—the string gap is just a little bit different than my P-bass. It has a 36" scale, so the low notes are incredible. Unbelievable sounds like a piano.

**How did you get your first Thompson, the 4-string?**

Years ago, I saw Stanley Clarke with a Thompson piccolo bass. Nine or ten years ago, Leo's Music in Oakland had one with a sign on it that said it was a used piccolo bass, although they had it tuned standard. At the time, I had just bought an Ibanez Musician EQ, which I loved. But when I played the piccolo, I said, "God, I have to have it." So I did everything I could to get the money up—they wanted \$600. When I went back to get it, they had marked it up to \$1,000. So I talked to the guy who originally told me about it, and he sold it to me for \$600. I put a Kahler whammy bar on it—got it pretty cheap.

**Did the whammy give you much trouble?**

It gave me a little trouble at first, but my friend at Zeta Systems, Dan Maloney, who does all my work, put a graphite nut on it. It doesn't stay perfectly in tune all the time,

but I've got a feel for it, so I know when it's going to go out. Just pulling the strings gets it back in tune most of the time—at least, close enough for Primus (laughs). Most bass players today don't use fuzz, but you do.

Yeah, it's basically that ADA MP-1 preamp. I use all the distorted sounds in there, and I have a big pedal to switch it. Basically, I set up my tone with the SWR, and I use the MP-1 to color it, so to speak, to change the EQ or distortion. If I want to go from a twangy, semi-distorted Chris Squire-type tone to something thuddy, I roll off all the highs and pump up the lows. And I use the big fuzz freak-out tones.

**Is there any aspect of your playing you'd like to change?**

I wish I'd been able to go to music school. I mean, I learned a lot in high school. I was in the jazz group, and I played string bass in the concert band, and I was reading music, but I can't read anymore. I'm sure it would be embarrassing if I tried. I definitely don't come from a wealthy family, so I couldn't really afford to put myself through school and still have a band. So I chose to have a band and be a carpenter, or be a shipping clerk—all sorts of things. Actually, I'd like to go to school sometime. I like different instruments, too. I like playing drums, and I bought a clannet a little while ago at the flea market—I played it on the album. I got a violin a couple of years ago,

and figured that since I played string bass, I should be able to play that. Wrong! It was horrible. It sounded like I was killing a cat. There's always things I wish I had more time for. I used to play in a big band that we put together in high school, a dance band. We borrowed white dinner jackets from the drama club and played gigs at the Rod and Gun Club, and did swing and big band music all night long. It was the greatest thing I loved it. I'd love to do something like that again. Primus is taking off, and we're touring and everything—which is fine. It's what I've always wanted to do. But it doesn't give you the freedom to do a lot of things like that. I talk to people and say, "Let's jam," and we never have time. We've done some side things, too. We do a thing called Bob Cock & the Yellow Sock, where we basically do lounge/swing versions of our tunes.

**Is there any kind of music that you completely reject?**

Not really. I tend to be pretty optimistic. There are definitely a lot of things that just aren't my cup of tea. I'm not a big fan of house disco, or any of that poppy, creamy stuff that's made just for the public. I tend to like things that are pretty abstract. I try to find something good in just about everything. I guess I sound like the Easter Bunny.

**How different is your playing from, say, three years ago?**

Probably not a whole lot. I'm always trying to broaden my horizons, to keep myself interested. That's why I got the 6-string fretless bass. That was a big challenge. When Carl Thompson was building my bass, it took a long time, so I bought a fretted Tune 6-string in the meantime. I played it for a few days, and when I left on tour, I had Dan Maloney pull the frets out of it. When I got back and tried playing it, all the chords were out of tune and my intonation was bad. It's still a big challenge. But I just love the sound of fretless 6-string. I've been doing a lot of two-handed stuff. Not so much riffs kind of stuff, but more percussive.

**What's your basic road rig?**

Right now I'm playing through an SWR Redhead and two Mesa/Boogie cabinets with two 15's each. I've had the SWR for years, and I really like it. And I have a hopped-up ADA MP-1 guitar preamp, too. They changed the low-end EQ parameters so that I can screw with the bass, then I pulled out the solid-state compressor so that it's not so noisy. A couple friends of mine have a company called Gomad, and they did the work. I've got zillions of basses, but I'm really only playing my 4-string and 6-string. On albums, I've used all sorts of things I have a string bass that's autographed by

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Screamin' Jay Hawkins and Tom Waits Bob Cock & the Yellow Sock opened for Screamin' Jay one night. It was great. I played that a lot on the album. I bought a thing a couple of days ago that I'm so excited about. It looks sort of like a sitar but with a neck like a string bass. It has a skinny body and a bridge like a string bass, and Schaller pegs. It straps on and you can bow it. I'd been looking for something that I could bow like my string bass, and I got this for \$150. It's fretted, and I'm having the frets removed.

I didn't have room to use it on the new album, but on the last one I used this Eko hollowbody bass that looks like a Hofner. I always wanted a Hofner, and this guy named Fat Dog at Subway Music in Berkeley bought out the Eko company. He had all these bodies and necks, and I had him put together this bass. It's beautiful. I told him I always wanted a Hofner, and he let me try one, but I found that the Eko was a much better bass, much more playable. It has that similar, staccato round, funky tone. It's even a little sweeter. I used it on *Frizzle Fry*, on "The Toys Go Winding Down." I'd like to use it more. A lot of it is budget; I'd like to bring all my axes on the road. I usually stick an axe through cargo in an Anvil case and carry one on. Sometimes they give you a bad time, but we've done it so many different times on so many different types of airplanes that we've sort of got it wired now which ones are best for what.

Do you have the ideal rig for what you need?

I haven't really been in a situation where I had time to find out what I really want. Right now, what I'm playing through I find adequate, and it does the job, so that's why I use it. When we go to Europe, we rent stuff, so I always rent different stuff. I kind of like the old SVT stuff—a tube amp might be nice.

You're pretty rough on the bass. Are you picky about your strings?

Well, I use sort of a weird configuration. On my 4-string I use two A's and two G's, instead of four different strings.

Doesn't the low E string feel too floppy?

It feels fine to me now. I tried going back to a regular set, and I didn't like it, so that's all I use now. My logic for it at the beginning was that I was playing all these chords on the upper two strings, and I probably thought they sounded better. But you can bend the hell out of them. I use a pretty light gauge, anyway. The reason why I put the smaller gauge on the E string was to semi-simulate the sound of a Chapman stick. You know how they have those low strings that are really light gauge? It gives a lot more attack, but there's less boom to it. I sort of miss that, but not enough to go back. Who knows? It's just one of my weird things. I used to go down to Fat Dog's

# guitar

## RECORDINGS PRESENTS

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# Guitar's PRACTICING MUSICIANS Vol. 2

#### NUNO BETTENCOURT

##### *Too Much Of A Good Thing (Where's The Hook?)*

Yea! Not being much of an instrumentalist, and being asked without Extreme, I just took a demo of a new Extreme tune before Gary got to it, left it instrumental and just grooved to it.

#### BRAD GILLIS

##### *Galaxy 500*

"Galaxy 500" was the first song I recorded in my new studio. For this song I tried guitar melodies that would be used in a vocal approach. The object was to start out with a little soul and end up in high gear.

#### STEVE LUKATHER

##### *Smell Yourself*

Los Lobos' my band I play in from time to time... no rehearsals are allowed. I play straight ahead all day and for this band, anything goes. I wrote the song the night before. We played the song once before we recorded it.

#### BILLY SHEEHAN

##### *L.A. Ala Mode*

This piece represents a transition period. There are a lot of notes, weird and experimental ideas and new techniques and transitions I'm working on. It's still very rough but I wanted to give it to you in its raw stage of development.

#### ED KING

##### *Eileen*

I specifically wanted to do a tune where the guitar parts would interplay with each other. This tune marks the first time most people have heard Luther Paul Reed Smith perform.

#### STEVE MORSE

##### *Picture This*

I recorded "Picture This" in my living room, direct to DAT. My main concern was to create a little electronic "air" around the direct sound so it wouldn't be too cruddy or electric sounding. Playing an entire solo piece direct means no overdubs or fixes.

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#### BRUCE KULICK

##### *Zepfune*

The main riff pays respect to a Zeppelein type groove, thank you Mr. Page. The ending was a Hendrix inspiration in Jimi's tradition of adding something completely new to the end of the composition. The groove in Zepfune was a lot of fun to jam to.

#### STEVE STEVENS

##### *Funkcaution*

I am a fan of Motown and this bass line is derivative of "Ball of Confusion." I tried to see how many different variations of lines I could put on top of this already existing groove without changing the chords.

#### JASON BECKER

##### *Meet Me in the Morning*

Dylan was my first childhood hero besides my dad. Just as there is nothing like the sound of a wailing distorted guitar there is also nothing like the sound of Dylan's voice, music and words. I chose this song because I wish I wrote it and the original has really good guitar on it.

#### FATES WARNING

##### *Fates Fingers*

This was one of our favorite tracks on the Symmetry album. There are always a lot of things you have in mind after you finish that you feel you could have done better. This time we got a shot to redo it. We took the existing track and remixed it and added solos and edited the middle section.

#### REEVES GABELS

##### *McCarthy At the Levee*

I wrote this around the time people were losing their art grants and the 2 Live Crew thing was happening. It made me think of the McCarthy era. A levee is holding back something large and, ultimately, the levee breaks. I tell you this only to censor artists for so long before it comes back at you.

#### ERIC JOHNSON

##### *Cliffs of Dover (Live)*

In some ways I like this one better than the first live one. A lot of people like the live "Cliffs" because they have a little more of that spontaneity. With "Cliffs" we get a good reception on it now, but years ago, it was one where they were waiting for the next tune.

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## LES CLAYPOOL/PRIMUS

and buy loose strings—I think the G's are something like .045's—pretty light. And now I get them for free from Dean Markley. I like Dean Markley strings.

**How is the San Francisco area for an unsigned band, or even a recently signed one?**

It's a great place. There are so many different cultures and different groups of people,

so the scene is really varied. Good underground scene, good metal scene. There's always something different popping up. Is there much of the "pay-for-play," where the band has to buy all the house's tickets and then sell them?

There's only one place I know of, and they don't do it when we play. And we make it a point that the opening band

doesn't have to sell tickets, either. I had to go through that crap, too. It's the worst when your band is starting out; then, when you start to become popular, the same clubs treat you nice.

**Have you ever gotten into Stu Hamm, or other two-handed bassists?**

I've never heard Stu Hamm, that I can think of. I kind of feel stupid when people ask me, "What do you think of Billy Sheehan?" Or "What do you think of Stu Hamm?" I'm just not interested in listening to bass players that much. I'm more into tunes. When I go to the record store, I just buy Jelly Roll Morton, or Tom Waits, or whatever's turning me on at the moment. I'm a huge Jane's Addiction fan, and since we toured with them, I'm totally hooked. They have the ability to create these shifting moods as a unit. It's incredible. I'm a big Tony Levin fan, too—I tend to buy stuff he's on, just to listen to him.

**What do you consider your best material?**  
I have my favorite stuff, but I don't know if it's my best. I love the intro to the new album, which I play on string bass. I love that, and "Grandad's Li'l Ditty," in the shower—they're both similar lines. I wanted to add something to them, and we were down to the last two days of mixing, so I brought in my string bass. I picked out those notes, threw them down onto the track, and did my vocals on top. I just loved it. Then we put the boat noise in behind it. I like the weird stuff. I really like the "Sathington Waltz," which we did super-slow with Larry playing 6-string banjo, and I played the clarinet. The clarinet was missing some pads, and I don't know how to play it. I think I would be a good soundtrack guy. Like, the Peter Gabriel "Passion," on *The Last Temptation of Christ*, is the most amazing piece of music I've heard in years. And *Pee-wee's Big Adventure*—that's the greatest!

**As a player who started playing before the music video era, how do you feel about today's strong emphasis on look as well as sound?**

It makes things a little more interesting. In the old days, a lot of the bands would just sit there and play—which was cool, since they were concentrating on their music. But music has changed, too. Some people condemn television for its bad qualities, but it also has good ones. It's just a medium; it depends how you use it. I've always been interested in films. If I weren't in music, I'd probably be in film. In school, I used to make Super 8mm movies, so we're very involved in the directing of our videos. It's like anything else: You can have your hand in there and try to get your visual idea across, or let some director take it over. Not that you can't work hand-in-hand with a director, or a producer in the studio, but I like to be very involved. Next is holograms!→

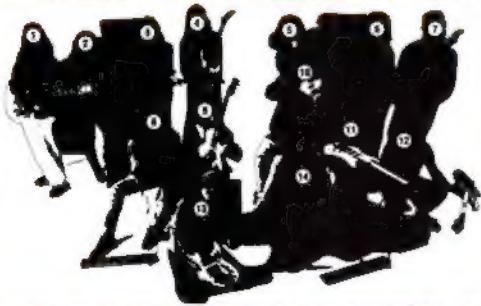
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